

VOL. 2. No. 6.  
SUMMER  
1933

# SIGHT AND SOUND

A REVIEW *of* MODERN AIDS *to* LEARNING

## ARTICLES ON

FILMS IN SURGERY by Sir D'Arcy Power

EDUCATIONAL FILMS IN THE UNITED STATES  
by G. W. Hoke

LANGUAGE AND FILM

by Dr. J. B. C. Grundy  
PABST, PUDOVKIN AND THE PRODUCERS

by Paul Rotha  
FILMS IN VOCATIONAL TRAINING  
by J. Wale Smith

STATISTICS WITHOUT TEARS :

The Vienna Pictorial Method

FILMS OF THE QUARTER by C. A. Lejeune

RECORDS OF THE QUARTER

by T. L. MacDonald

Notes of the Quarter : Experiments in Children's  
Programmes : The Film and Religion : The Cinema  
and the British Army : Books to Read : The Materials  
of Film Making : Technical and Trade Reviews.

A LIST OF CURRENT DOCUMENTARY FILMS

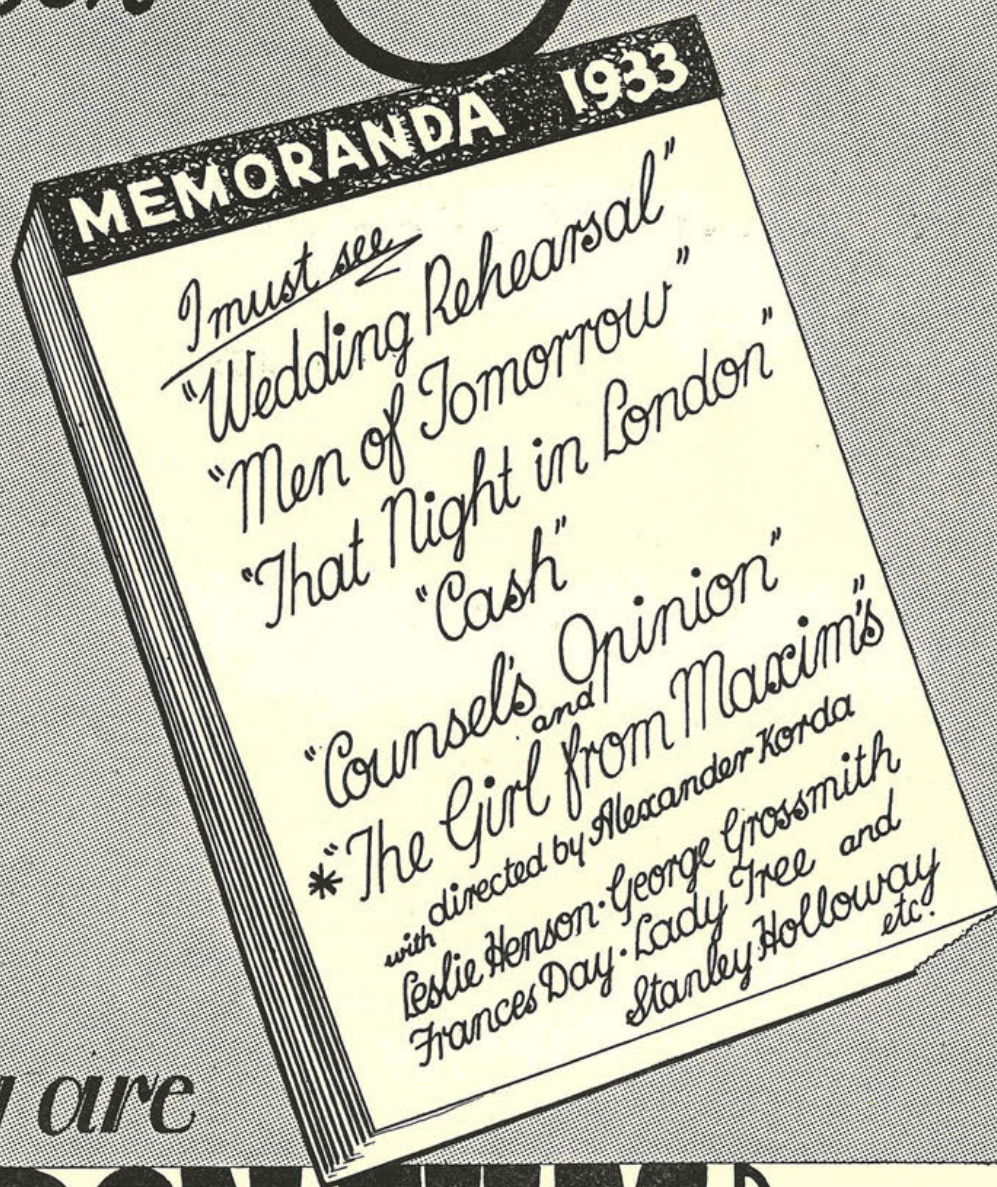
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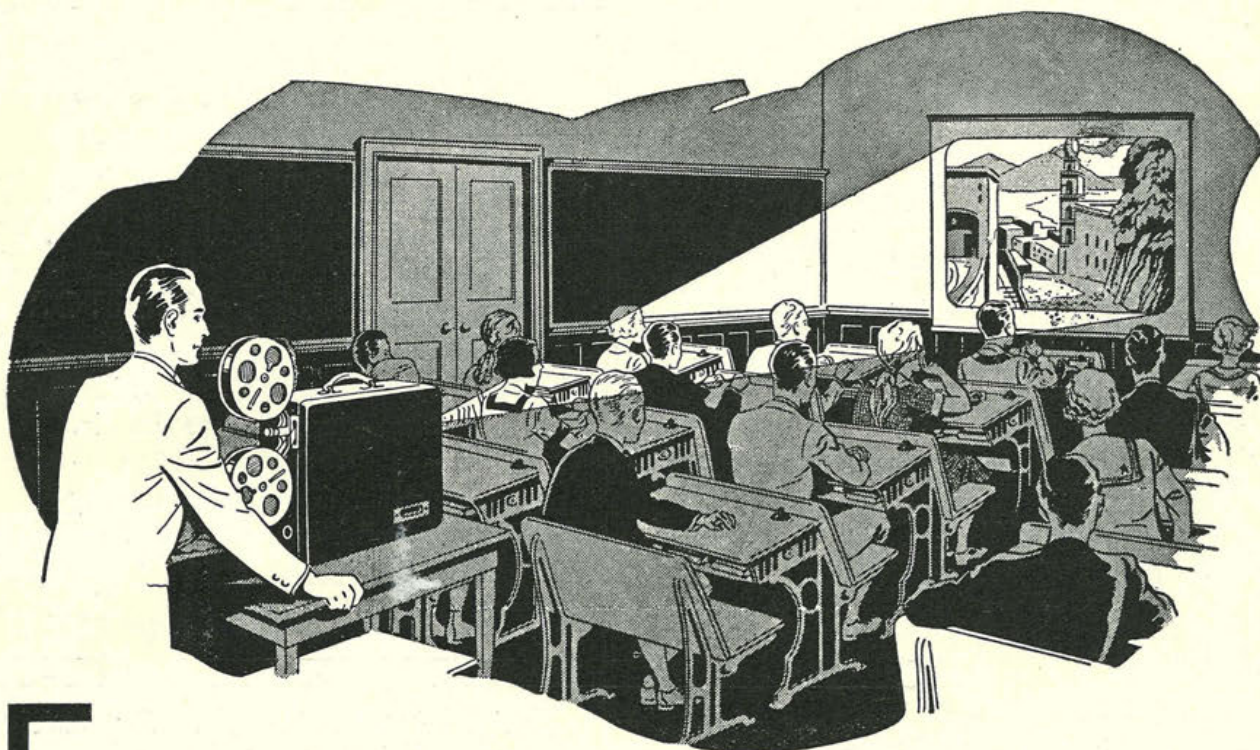
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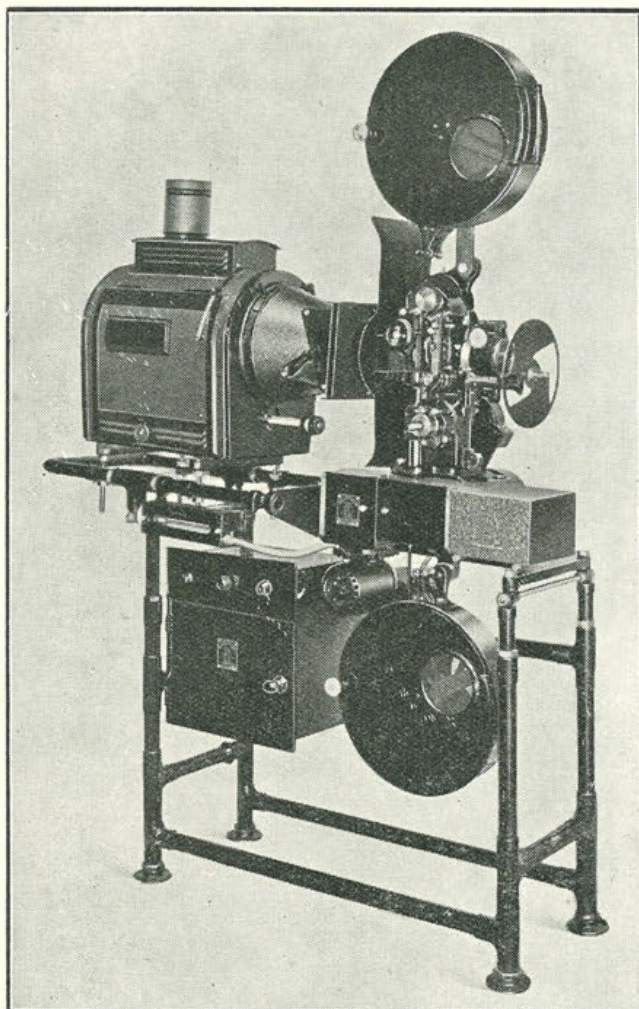


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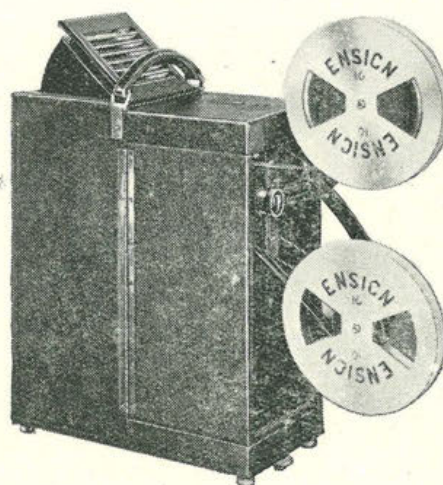
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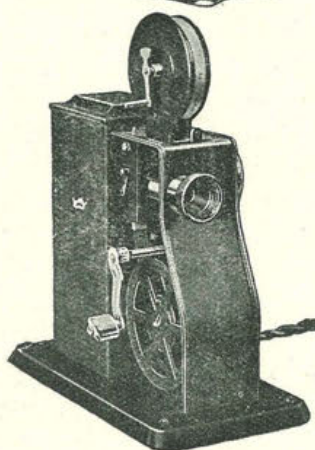
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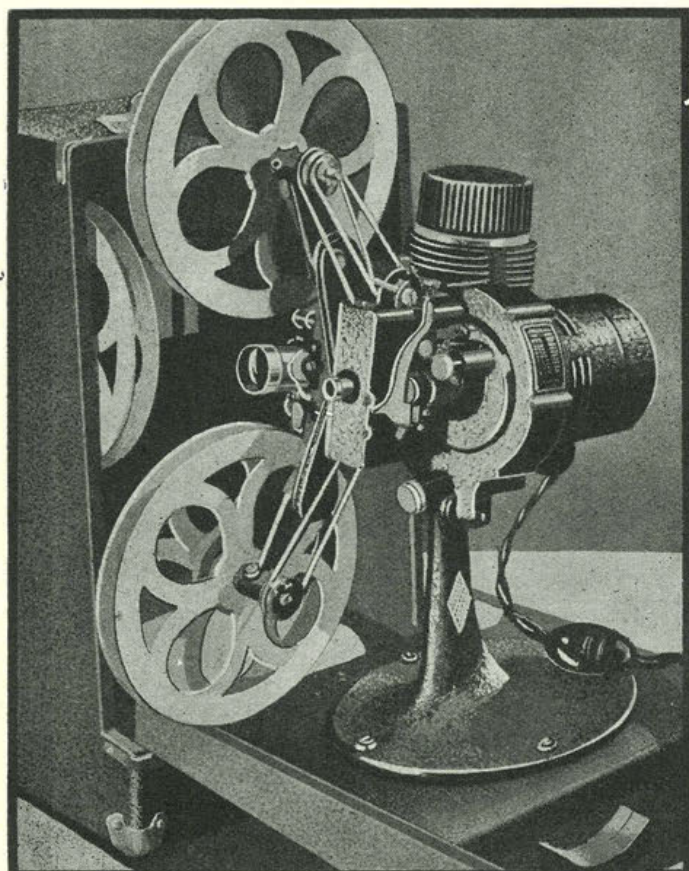
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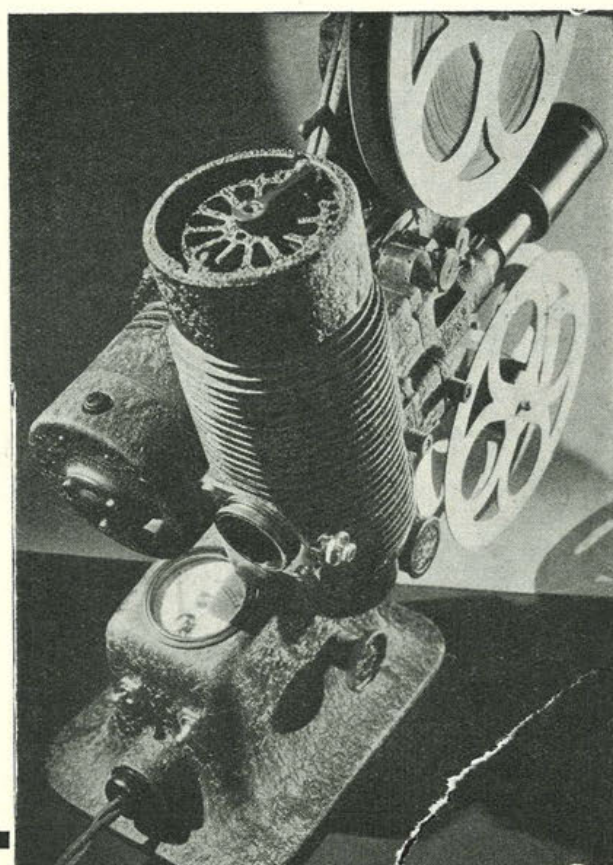
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VOLUME 2, No. 6

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### IMPETUS IN THE PROVINCES

THE launching of the new British Film Institute in London has already had a stimulating effect in the provinces, where the needs of the intelligent filmgoer have been less adequately met in the past. Already a healthy movement is springing up, having as its object the creation of societies which can be affiliated to or become branches of the headquarters in London of the Film Institute as soon as it gets going. The formalities attendant upon the setting up of the headquarters have somewhat delayed the latter's start, with the result that the keenness of provincial enthusiasm has caused local initiative to take the lead even before London can get down to business. The Merseyside Film Society, which has now got well into

its stride, is, we hope, going to be the prototype of a whole chain of similar organisations extending through all the principal towns of the kingdom.

The main features of the scheme adopted in Liverpool are: (1) A wide combination of all types of interest which are likely to bring together a large group of people interested from different angles in the serious possibilities of the film. This Society is not limiting itself to the work of an ordinary film society, which consists mainly in the organisation of private shows of films, but has chosen rather to take up the whole question of the fare provided at local public cinema houses, the circulation of information about current films, and the encouragement of amateur film pro-





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duction. (2) The largest possible membership based on a small subscription of 2s. 6d. a year, entitling the members to receive information and enjoy certain other privileges. (3) The establishment of immediate contact and development of friendly relations between the Society and the local film trade. The Liverpool Society gained its initial success by proving to the progressive manager of a local picture house that organised publicity in favour of good "interest" films produced encouraging box-office results. Since then the Society has been able to arrange special terms for the admission of its members to certain picture houses in the city and has undertaken to circularise lists of recommended films which its members pledge themselves to support when they are shown in Liverpool. A further wise action of the Merseyside Society has been to gain from the start the support of leading Liverpool citizens in all walks of life, thus giving a fully representative character to the Society. The Bishop of Liverpool, the Vice Chancellor of the University, and many other readers in civic life, business and education, have consented to serve on its Committee, thereby giving the organisation status and influence.

The example of Liverpool has now been followed by Rugby, where at a recent meeting under the chairmanship of the Headmaster of Rugby School it was decided to form a Film Institute Society along similar lines to that at Liverpool. Again the co-operation of the churches, of social movements and of a local picturehouse proprietor have helped to set the Society going on a fully representative basis. In Manchester and other towns similar organisations are in course of being brought into being, or are waiting a signal from the British Film Institute when it starts work in London. In Scotland more than one society has been launched, and we hope that it will be possible to prevent any overlapping of enthusiasm by the gradual linking together of these efforts into one powerful movement. It is clear that the idea which forms the basis of the new British Film Institute has now taken firm

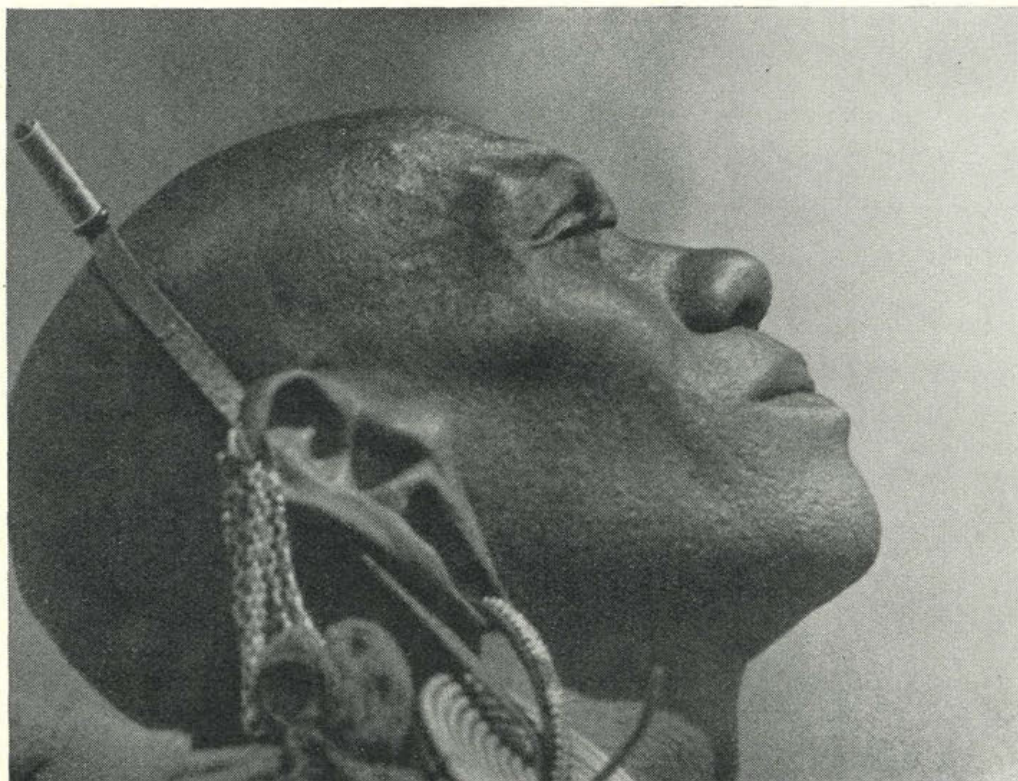
root and is being found to meet a real popular need all over the country. Probably as time goes on some of the existing film societies will respond by widening the scope of their activities along the Merseyside lines; and thus a new bridge will be built between the Film Society movement and the Film Institute movement, with obvious benefit to both. We may indeed expect to see during the coming autumn a rapid multiplication of Film Institute Societies, and such Societies cannot do better than take the Merseyside constitution as their model, with such modifications as local circumstances may dictate. Anyone anxious to contribute constructively to this important movement which has been launched this year with such impetus would hardly find a more profitable outlet for his or her energies than the founding of these local societies.

---

One of the most disappointing features of the recent Report of the Imperial Committee of Economic Consultation—a feature which has been widely commented on in *The Times* and other newspapers—is the absence of any proposal for continuing the Empire Marketing Board beyond October 1st of this year. With the general principles of the Board's existence we are not concerned, but there is one aspect of its activities which all who are interested in the film would be exceedingly sorry to see brought to an end, that is the work of its film unit, so ably directed by Mr. John Grierson. The E.M.B. film unit has made a name for itself and carved a pioneering path, not only in regard to the use of films for commercial propaganda, but also in regard to their educational significance. The unit has taken a broad view of its functions, and eschewing crude advertising methods has presented many a vivid cross-section of national and imperial life, thereby bringing thousands of school children all over the country to a closer realisation of the British Commonwealth of Nations, its problems and its achievements. The E.M.B. film unit was also the first non-commercial film organisation to establish itself in this country, and possesses a very large library of films which circulate to schools and other institutions in Great Britain. If the work of the unit is terminated solely through lack of financial assistance, and the cinema which it uses at the Imperial Institute also disappears, the country will be the poorer by the loss of a highly interesting experiment which has had an influence far beyond the slender resources which have been allocated to it. We hope, in any case, that the unit's film library will not be dissipated, and that it will still be available for use as a collection by the public.



# NOTES OF THE QUARTER



CONTACT; by Paul Rotha; one of the productions selected for the gala performance of British films attended by the delegates to the World Economic Conference. (British Instructional Films, Limited).

## Merseyside Film Institute Society

If further proof of the need of the British Film Institute and the public approval of its policy were needed, the success attending the promotion of the Merseyside Film Institute Society would supply it. Following the Conference held in Liverpool in January in support of the Commission's recommendation, a small group met and decided to start a local organization on the lines suggested in the Report of *The Film in National Life*. An appeal was drawn up and sent by post to all who came to the Conference, to all the educational and literary and social societies of Merseyside, to all the magistrates and councillors of the city and adjacent boroughs, and to all the religious organizations. The response has produced a membership of several hundreds in the course of a few weeks. The press have given some welcome publicity, notably in an article in the *Daily Telegraph* and one in the *Manchester Guardian*. The individuals who have enrolled themselves as members at a subscription of 2s. 6d. per annum were summoned to a meeting on May 31st. There was a large response and the enthusiasm was most encouraging. There was a general opinion that the time was ripe for focussing in such a society the growing demand for better films. It was unanimously recognized that the work of the censorship required to be supplemented by some such positive method as the Institute foreshadows. Many expressed the great need for more independent and intelligent criticism of films. The value of a bulletin drawing attention

to films worth seeing in the local cinemas was heartily approved.

The Society was formally constituted, and the management entrusted to a council of not less than twenty-five members. Interested societies may affiliate and appoint delegates to the council. Dr. David, Lord Bishop of Liverpool, was elected President, and Dr. Eleanor Rathbone, M.P., and Dr. Hetherington, Vice-Chancellor of the University of Liverpool, were elected Vice-Presidents. A programme for the coming session was outlined. It included lectures by eminent film directors and critics, some film shows of notable films not likely to be shown in the commercial houses, a demonstration of the use of the film for educational, religious and cultural societies, and an amateur cinematograph competition, for the best amateur film, open to all England.

Every endeavour has been made by the Society to co-operate with the trade, and the response has been most encouraging and friendly. A copy of the appeal was sent to the managers of the chief cinemas with the request that they might supply the secretaries with lists of their forthcoming bookings each month. Several have expressed their appreciation of these positive efforts and have expressed willingness to advertise the aims of the society. One combine has gone so far as to offer a special concession to members by reducing the price of their admission for one day in the week to members producing their membership cards. The society retains, however,



complete independence of any trade interest, and has remained loyal to the policy of recommending only films which it considers are, to quote the words of the Commission's Report, "good of their kind (whether that kind be farce or melodrama, fact or fiction)"—and to create a public opinion that will make these films pay.

### London Teachers' Report on Films

Strong support for the new British Film Institute is given in the latest pamphlet issued by the London Teachers' Association, which reviews *The Film in Education To-day* (price 3d. from the Association). This pamphlet is one of the best and most up-to-date surveys of the subject which has recently appeared, summarising the recent experiments conducted by education authorities and others in Edinburgh, Middlesex, Devonshire, Erith, etc. and touching also upon problems of installation and equipment. The committee producing the pamphlet quotes largely from the Report on *The Film in National Life*, and considers that a permanent central organisation such as it recommends is "an immediate necessity." "There is urgent need," the committee declares, "for a close study of the technique of the teaching film, whether illustrative or didactic, and this is fundamentally a matter for the teachers to advise upon. . . . We would urge that there is need in the schools and other educational institutions for all three types (of film)—silent, sound and colour films." A plea is added for the use of the school hall, or local hall or local cinema, on special occasions for the showing of selected educational films for children. "We believe that there should be children's films for children; and that these films should be produced with as fine a technique as the very best entertainment films before the general public."

### Films for Glasgow Children

It is one of the minor paradoxes of formal education that the more you try to amuse children in school the less likely you are to amuse them.

In school they want something to grip, something to exercise their mental faculties and make them feel they are doing something. Conversely, to inflict lessons on them out of school hours, apart altogether from the question of natural justice, is merely to bore them.

To steer a safe middle course between these dangerous extremes is indeed difficult. To win through it without disaster would be creditable. The recent effort of Mr. J. C. Elder and his Educational Cinema Society is more than creditable—it is a triumph, not only of faith, but of knowledge of human nature.

Having completed their contract with the Glasgow Education Committee in the matter of classroom films, of which something has been heard already and much more, we hope, will soon be heard, they set themselves a task that at first sight would seem to be an even harder one. They planned a scheme to show the cinema-minded school children of Glasgow that a children's matinee could be a thing of delight, even if there were no "screamy" pictures and only a scrap of "comic."



### TELEPHONE SERVICE

Direction : Stuart Legg.  
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A picture house had to be rented, also films. That meant money, of course, but wisely they had decided to make a small charge—area 2d., balcony 6d. They went on the sound principle that what people pay for they value in direct ratio to the payment involved. They booked their films, they booked their cinema—the Regal—and they persuaded the Direction of Education to furnish them with the necessary publicity.

The Regal can seat close on 2,500. It was sold out before the notice reached the more outlying schools of the city! Mr. Elder and his Cinema Society took their courage in both hands and booked the Coliseum as well, to run a duplicate programme. Still applications came pouring in, until a fortnight before the show 11,000 had applied—6,000 more than could be booked. That was on 6th May. On the 27th they gave a second matinee, again in duplicate, to another 5,000 children. And that in fine weather, with summer on the way, in the midst of school sports rehearsals!

Just one word about the finance. They budgeted for the first show on a certain assumption, and that assumption proving incorrect, they were "short" by the corresponding amount. In arranging for their second show, they re-adjusted the detail and they now stand "all square." They had assumed they would be exempted from Entertainments Tax. But the tax-gatherer hardened his heart. One hopes that it may soften!

The pictures were hired on trade terms and were well chosen. They were excellent examples of good educative matter of general interest. The sources were various; Paramount, Wardour, United Artists, Gaumont British, Gifford Film Agency, Empire Marketing Board—to quote in random order—were all represented. The programme for the first display was:—RANGO, KAMET CONQUERED, THE EGG: (one of the Ufatone "Secrets of Life" series) and a Walt Disney cartoon. In the second were:—WITH COBHAM TO KIVU; WITH JENNY BROWN IN SHETLAND: (a) Sea Birds; (b) Sheep's Clothing; THE DEN OF SEA MONSTERS; A FEAST OF HARMONY (the Glasgow Orpheus Choir at Elstree) and a comedy.

A casual observer, in summarizing the points of interest, would I think be tempted to place the following conclusions at the head of his list:—

1. That a *good* comic—by that I mean one that is not cheap or nasty or ugly—"gets over" all the better when sandwiched among more solid stuff;
2. That grown-ups not in daily contact with children—and even some grown-ups who *are*—have not yet mastered the secret of holding the attention of the average child;
3. That too many wonders may pall upon the childish appetite.

These, however, are by the way. The shows were excellent and if the children did become a little inattentive during the long Kivu film, they were at least polite in their inattention. At least

one adult was yawning, for it's a long journey up the Nile—even by air.

A splendid effort, of which great things may be expected!

#### Broadcasting in the States

Anyone wishing to get an insight into the organisation of broadcasting in the United States could hardly do better than to procure the latest pamphlet\* emanating from the National Advisory Council on Radio in Education and written by its Director, Levering Tyson (obtainable from the Cambridge University Press, Price 1s. 3d.). This is written in dialogue form and contrives to discuss some of the issues which have been raised on the other side of the Atlantic as a result of the comparison between American and European broadcasting systems; for instance, the merits of radio advertising and sponsored programmes, the difficulty of adopting the licence system in the United States, the drawbacks of a Government monopoly of broadcasting, and so forth. It is interesting to find the claim put forward in this pamphlet that "certainly in no other country in the world is there any semblance of free discussion of all sides of the question as we have had on the American air." Some day we hope there will be broadcast a trans-Atlantic discussion on the merits of the two systems, giving the public which at present in each country is woefully ignorant of how broadcasting is managed elsewhere the chance to hear about the best and worst features of the different systems.

#### The Gramophone in Education

The place of the gramophone in education was discussed by Mr. W. J. Hands, C.B.E., at the annual conference of the Scottish Branch of the British Institute of Adult Education at Dunblane on May 21st. Mr. Hands, who is the Principal of the Central Education Department of the Gramophone Company and Columbia Graphophone Company, described the gramophone as the most tractable instrument of instruction among mechanical aids. Stating the principal advantages of the gramophone (accurate repetition and availability), Mr. Hands said that it might be regarded as a miniature personal broadcasting station. He amused the audience by an illustration from a recorded educational talk; after the session a programme of very fine musical and other records was given. Discussion centred round the use of the gramophone as against wireless in schools. Sir Charles Cleland, K.B.E., LL.D., was in the chair.

#### His Majesty's Record

A gramophone record of unusual interest has just been issued by H.M.V. The speech of H.M. the King at the inauguration of the World Economic Conference was recorded by private wire. The first copies were ready in the record time of three hours. Another record has been set up by making the speech available to the public within four days. The profits of the sale are to be handed to a charity to be nominated by H.M. the King.

\*WHAT TO READ ABOUT RADIO by Levering Tyson. Cambridge University Press, 1s. 3d.



# FILMS IN SURGERY

## A SURVEY AND A FORECAST

By Sir D'Arcy Power, K.B.E., F.R.C.S.

Consulting Surgeon to St. Bartholomew's Hospital

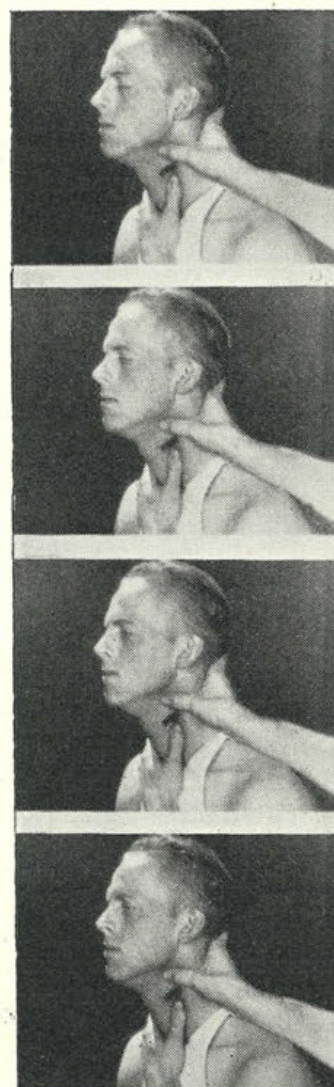
THE time is approaching when every medical school will be equipped with a projection apparatus just as it now is with an epidiascope. The film will displace verbal demonstrations in the same way as the epidiascope abolished the old formal lecture illustrated with diagrams laboriously made by the lecturer himself and used by him year after year until his term of office came to an end. Films have already shown themselves to be of the highest value in surgery, in physiology and in pathology, but they have not yet come into general use. No medical school in England has a film library from which the student can reproduce mechanically what he has seen in the operating theatre. When there were no anaesthetics speed in operating was essential. It is recorded of Cheselden, surgeon to St. Thomas' Hospital, that he could remove a stone from the bladder in less than thirty seconds, so quickly and so gently that pain was reduced to a minimum, less perhaps than the extraction of a tooth. Once he promised a small boy to give him sugarplums if he did not move during the operation. The child lay still and as soon as the stone was out he sat up and asked "where are those sweets?" Of Sir William Fergusson, at University College Hospital, who could amputate a thigh single-handed, it was said that the flash of the knife, the sound of sawing the bone and the appearing of a bleeding stump were almost simultaneous. The students watching such masters of their craft carried away but little of the detail leading to such marvellous exhibitions. Crowded together and at some distance from the operator they stood, watch in hand, noting the time but taking little heed of the method, for it was not possible for the eye to see or the brain to interpret what was done. A film would have shown every movement, and we should now be in possession of the secrets of a lost art.

Physiologists have already put the film to good use for teaching purposes. William Harvey described clearly his experiments and the way in which he arrived at his discovery of the circulation of the blood in the lectures he gave in London in April, 1618. Three hundred years later a film was made from the account given in the lectures and for the first time one was able to realise the perfection of the experiments. It was the difference between reading a play and seeing it acted by a consummate actor. In a still more original manner Dr. Canti has prepared recently a film demonstration showing

From  
CONTROL OF BLEEDING  
Kodak Medical Film, 16mm.

the cultivation of normal animal cells and cancer cells. The apparatus he employs exhibits the slow changes in the growth of cells over long periods of time. Three weeks of continuous photography can be condensed into half an hour, and as the cell is magnified 450 times its movements and growth may be studied at leisure.

Films in surgery could be used for various purposes. They can be employed for the teaching of the dresser by his house surgeon in such minor operations as the removal of a crushed finger, the treatment of a poisoned hand or the performance of a circumcision. He will soon be called to undertake any of them at a moment's notice at a time when he is flustered by the novelty of a first operation and has only a hazy recollection of what should be done. A library of films would be infinitely more useful to him than a hasty inspection of drawings in his textbook of surgery. A similar set of films would help him when he has settled in practice and is obliged to relieve a strangulated hernia, to remove an acutely inflamed appendix or to apply the midwifery forceps for the first time on a living patient. He has seen all these done many times, and has even assisted in person, but always under supervision. There will come a time when he has to rely upon himself and there is no skilled assistant or kindly helper. It may be in a moorland cottage by the light of an oil lamp; it may be during a storm at sea. In either case he would gladly look through a set of films just to remind himself how it was done when he watched the surgeon at the hospital. The third great use would be for the





advanced or post-graduate student who still has much to learn, and by means of a film might be prevented from rash attempts to undertake difficult operations. For him the removal of a cancerous breast is a matter of common occurrence, but when it is performed by a skilled operator he may learn much that is advantageous to himself as well as to his patient. To see a master surgeon dealing with a deeply placed tumour in the brain, a complicated operation on the sympathetic system or the difficult removal of a thyroid gland may well give him pause. The more he studied the film the more inclined he would be to leave the operation in the hands of those who are more skilled than himself.

These are some of the uses of films in surgery. They may lead to abuse, as happened to a surgeon, now dead, who was not an Englishman. He had himself filmed during an operation and afterwards showed the film to a general audience in proof of his excellence and superiority—a piece of gross self-advertisement. In spite of such lapses I should like to see films replacing drawings and verbal explanations in teaching surgery, and believe that every medical school should have a film library and projectors to which students have ready access. Two difficulties stand in the way, first, the cost; secondly, the wear and tear of the films and the apparatus for showing them. They would at first only be used by the teachers for purposes of demonstration, but I can foresee a time when they might be individual possessions. It has been so with microscopes. A single microscope once served for an entire class. Now every student has his own.

## CHILDREN'S FILMS IN YORKSHIRE

By B. D. Margerison

A practical account of an experiment in educational films which proves that, with the good will and help of teachers, it is possible to provide a good entertainment for children at little or no cost.

ONE of the problems that is facing all lovers of children and child life to-day is the good or harm that is being done to the moral, mental and physical well-being of the child by the cinema.

I do not propose to add here to all that has been said and written on the subject, but a plain account of the experiment that has been tried out round Halifax and Bradford may be of interest.

Our first venture was held at a children's party organised by the Foresters' Friendly Society, and here we showed to some 400 children, at a cost of two guineas, films of swimming, Palestine and some children's comics.

Our next exhibition was at St. Matthew's School at Northowram, a village outside Halifax, and the programme consisted of another reel of swimming, TOY-MAKING IN GERMANY, CHILD LIFE IN ROUMANIA, ANIMALS IN ALGONQUIN PARK, CANADA, A DAY TRIP TO SCARBOROUGH, and two children's story films. There was an attendance of about a hundred children and a sprinkling of adults, and the parents were as obviously delighted with the programme as were the youngsters. On a second visit, there were

about 150. While these efforts were not a financial success, there is no doubt that they were very welcome.

At St. Margaret's Church, Frizinghall, where at the request of the Vicar (the Rev. J. B. Allen) and his council, we tried an afternoon show on a Saturday from 2.30 to 5; on the first occasion we had nearly 200 children, and on the second 250 or so, and the programmes were varied again, football being the subject of the sporting picture one week and cycling another, while the travel pictures were MONKEY LAND UP THE BARITO RIVER and AUSTRALIA FARM LIFE the second week. For history we showed THIS ENGLAND, a charming two reel picture. Nor was this a paying proposition, but the loss was very small and was borne by the Church.

These pictures were shown at a Christmas Party given by a large manufacturing company to the children of their workers, and the managing director was so surprised at the excellence of the show that he gave instructions for the same programme to be booked for the Christmas Party at his club, where he was president that year.

Now for the cost. First we have to reckon with the cost of the projector, which is a 16 mm. 200 watt lamp (there are many excellent ones on the market at all prices); but allowing 5s. a time for wear and tear, an average cost of 10s. for films and postage, up to 5s. for bus fares, and say 20s. for the operator and any little expense he may be put to—his meals are generally provided by the committee—you will find that only 20s. has to be paid in fees at each exhibition. To keep out of debt at least 20s. must be taken at each performance in entrance fees. Free shows are a mistake—they are not valued.

Two exhibitions can be given in one evening, charging on the basis of 180 children at 1d. and 30 adults at 2d. at each entertainment, and giving 1½ hours' show for the children and 2 hours for the adults, clearing away by 10 p.m.; thus you have no trouble with the entertainment tax.

As regards day schools, the experiment at Chesterfield told its own story, but in the larger villages, where so little entertainment is provided for the children or for grown-ups, the small portable cinema would fill a long felt want.

One point, however, must be made clear. You will notice that I have mainly gone to the Sunday Schools; the reason for this is that the seating accommodation is much more suitable than in day schools where there are usually only desks; and unless there is a good hall the children cannot be accommodated comfortably. Incidentally, it is important that notices make it clear that *it is not a church or chapel affair* but for all the children of that village. On the question of seating sometimes your problems solve themselves in the most unexpected ways. After I had got everything ready for a programme to be given at a large arts and crafts college, I found that there were no seats to be had—only tables. Imagine my surprise and relief when my audience of 200 students walked in, each carrying his own chair!





EXTASE: Machaty, Czecho Slovakia

# LANGUAGE AND FILM

## A PROPHECY

By Dr. J. B. C. Grundy

Master of the Modern VI, Shrewsbury School. Author of "Brush Up Your German," "Modern Method French" and other publications

UNIVERSALITY in films is being assailed by regionalism, just as there was recently some danger that the enthusiastic publication of books in Flemish, Breton, Basque, Provençal and Alsatian might endanger the primacy of the French tongue. The empire of Hollywood has been disrupted by a combination of tariffs and talkies, and the kingdoms of Elstree, Joinville and Neubabelsberg have been set up in its stead. But in gaining independence the potentates who control these screen metropoli have not got rid of the problem which produced their own emancipation: how to spread a film so far and so quickly that it will pay.

This was an ascertainable matter in the days of silence and sub-titles; now it is altogether another pair of boots. The would-be world-beater, with a potentially international theme, must choose

between grafting on his film a posthumous new talkie strip for each frontier he intends to cross, or re-photographing several times with different casts. The first of these alternatives has the drawback that word-shape and word-noise do not tally—that lips seen to be saying *Oh, yeah!* cannot be reconciled with lips that are simultaneously heard to say *Ta gueule!* The second is expensive.

The result is either that dialogue must be cut down to an insignificant role—and Chaplin and Disney have shown that its complete absence need not prevent a world-wide success—or that production must become more and more limited to linguistic area until that happy time when civilized people will have acquired some notions of their neighbours' tongues. It may be emphasized in passing that linguistic area has almost nothing to do with colonies;



a talking film of high-life in Mayfair is as useless to the Fiji Islands as it is to the white population of Nigeria, who want to see and hear about Devonshire and cricket and eisteddfods. Nor is the death of Joan of Arc practicable for French West Africa, though burning at the stake may be typical of both.

As international competition in talking films continues and grows, then, it seems inevitable that each country will, if dialogue goes on, guard more and more jealously from foreign rivals the territory in which its language is spoken as a first or second tongue. This cannot fail to react on the nature of the films themselves: the language in which the words are spoken will condition the content of the picture as surely as it will gain or lose it its market.

This coming influence of language on the character of the film itself will cause fundamental change. Scenes and actors will need more and more of *le caractéristique*, in the sense of Hugo's *Préface de Cromwell*, of the real essence of the country they depict and on which they will depend; and the stock characters and settings of the present international *commedia dell'arte*—dude, vamp, villain; palace hotel, race-course, pullman—will give way to a development of national cinema akin to the rise of national drama under Elizabeth or Louis XIV of Frederick the Great, for nationalism is an inevitable stage in the apprenticeship of a new art which has ceased to be a monopoly. The existing notions of the Ruritanian army, Old Vienna, and the Apaches in Montmartre will, thank heaven, be the first to go; for, as Victor Hugo says: "Local colour must not be on the surface of drama, but at the back of it, in the very heart of the play. . . . Drama must be fundamentally impregnated with the colour of its time and environment, so that it is only when we enter and leave the theatre that we notice the change of period and atmosphere."

Omnivalent Venus and Adonis, as clamantly themselves in ancient Rome, on a desert island or in the bath, must be replaced by honest Joseph Prud'homme or Mrs. J. Bull merged in the backgrounds they typify. Indeed, something like this is already on the way; directors are already making pictures which, without disdaining the interest of foreign cognoscenti, have little direct regard for international bookings—DER TRÄUMENDE MUND could only belong to Germany or Austria, L'HOMME A L'HISPANO to France, EKSTASE to Czechoslovakia—and with the actors there are refreshing signs that looks will give way to character.

So much for the commercial importance of language to cinema in the near future. The artistic considerations are curiously similar.

"Sound-film—at any rate, real sound-film—is not a verbal masterpiece supplemented by pictures, but a homogeneous creation of word and picture which cannot be split up into parts that have any meaning separately."

Thus writes Rudolph Arnheim in what many will agree to be the finest recent book on the theory and practice of the screen.\* His definition cuts away the ground beneath one of the worst expedients of

to-day, the overprinted sub-title; it means that the introduction of extraneous aids of this kind in order to keep the home audience roughly abreast of a foreign dialogue which they cannot understand is an artistic barbarism. Consider, for instance, the 100,000-odd inhabitants of Madeira who speak only a form of Portuguese. The islanders are at present condemned to go to talkies in which fragments of superimposed subtitles are all that they can understand: the dialogue is for them mere irrelevant noise and as far as the art of the cinema is concerned they are immeasurably worse off than in the days of the silent film. Rio de Janeiro, with fully ten times this population, is another region of the Portuguese linguistic area where, this time owing to American monopoly, real cinema is virtually unknown. And any atlas will show millions of potentially film-conscious people who will never witness anything within a mile of Arnheim's conception of talkies until the film becomes regionalized. But let us remember: when and as it does this, language will exert a decisive influence upon its nature if it is ever to be a really "homogeneous creation of word and picture." It is goodbye for a while to the chiffons and chromium-plating of Cosmopolis, farewell to Savile Row and the Rue de la Paix, to the yellow drawing-room and the blue train; for blondes must forsake the platinum standard and sell their charms for what they will fetch in local currency, minstrels must play zithers, lutes, recorders, balalaika, but not saxophones; actors must be lairds, deemsters, Geschäftsreisende, picara, vetturini, douaniers, men—not stars.

There are consolations and there are precepts. If the international film is temporarily doomed so is the international ace with his enormous salary. If the edifice of Cinema is not to be reduced by linguistic problems to the dimensions and usefulness of a mere tower of Babel it must start re-building now. What is saved on the star must be spent on ideals. The time, the care, the money that went on boosting must be turned to breeding. If dialogue has come to stay, then there must be a close season until language education catches up. The art of the screen must retire for a period of incubation behind the sheltering frontiers of language before emerging to its international renaissance by the unexciting, but obstetrically reliable, method of gradualness.

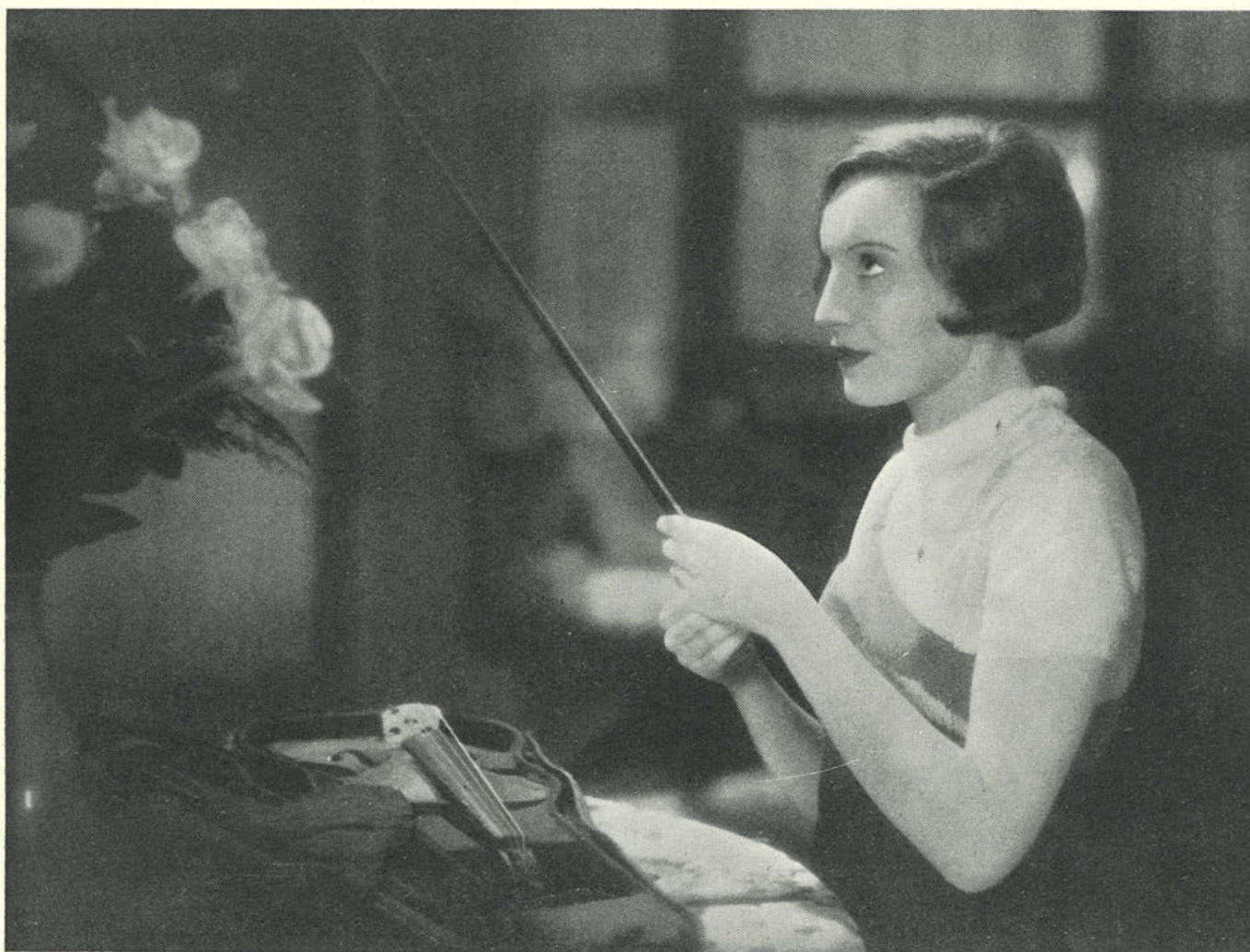
An experiment in the use of educational films has just been inaugurated on a large and efficient scale in Japan. The entire province of Ishikawa has been chosen as the field for this experiment, and educational films have been introduced into all the primary and secondary schools. The films used are 16mm. and the buying and distribution are in the hands of the Prefecture.

Five Commissions, composed of members of educational boards and teachers, have been instituted to discuss and formulate plans for a general use of cinema teaching throughout the country in all schools. The Commissions will respectively be concerned with films on morals and history, language, geography, mathematics and natural science, and professional teaching.

In addition another Commission will consider all questions dealing with the production of films for science teaching in secondary schools, the employment of the cinema for all subjects in these schools and in all social organisations.

\**Film* (Faber and Faber), p.213.





Elizabeth Bergner in *DER TRAUMENDE MUND*, recently shown at the Academy Theatre, London

## EDUCATIONAL FILMS IN THE UNITED STATES

By G. W. Hoke

Formerly Editor-in-Chief, Eastman Teaching Films, Inc.

COLONISTS from England brought with them to America an abiding faith in education as a means to political and social salvation. That faith persists, but the printed page and the spoken word, which were effective media of instruction so long as children in school profited by first-hand experiences out of school by taking an active part in the life about them, are no longer sufficient to bridge the ever widening gap between school and life. The rapid industrialization of society has progressively limited children's opportunities of gaining the experiences necessary to supplement the verbal instruction they receive at school.

Field trips, projects, handwork, and other means are employed to give objective reality to instruction. While these devices tend to bring school work

closer to contemporary life, they are time-consuming and can touch a small area only of the experiences required for effective citizenship in the world of today. With the coming of motion pictures educators promptly recognized new possibilities for supplementing and enriching the objective materials of instruction already in use. Unfortunately only industrial and theatrical films were at first available, and as regards subject matter, portability, safety from fire hazards, and cost, they were scarcely suitable to daily classroom instruction.

The development of 16mm. non-inflammable film eliminated the problems of portability and safety, and distinctly reduced the cost of production. In 1926 the Eastman Kodak Company, with the approval of the National Education Association



Committee on Motion Pictures, undertook a nationwide investigation to determine whether the educational values of motion pictures, adapted in subject matter specifically to classroom use and correlated with standard courses of study, were sufficient to justify the expenditures required to make them a regular part of the equipment of schools.

Dr. Ben D. Wood of Columbia University, and Dr. Frank N. Freeman of the University of Chicago directed the investigation, which was carried out under scientific conditions. Twelve cities, three hundred teachers, and eleven thousand children took part. At the end of twelve weeks of controlled instruction, objective tests showed that in general science the difference in favour of the group using films was 14.5 per cent. of the standard deviation of the scores of both groups. In geography the difference in favour of the film group was 33.2 per cent. of the standard deviation of the scores of both groups.<sup>(1)</sup> Other investigations on the educational values of motion pictures have confirmed the Wood-Freeman findings.

In recent years films have come to be generally accepted in the United States as effective media of instruction, and educators have gone far toward clarifying their ideas as to the characteristics, functions, and uses of educational motion pictures. The distinction between "auditorium" and "classroom" films, for example, is recognised in most quarters. The former are more or less complete in themselves and are suitable for single showings to mixed audiences. At present, industrial and theatrical films are the chief source of supply for auditorium projection. Classroom films, as the name indicates, are designed for use in regular classroom instruction.

It is generally agreed that classroom films should offer materials of instruction not otherwise available to schools. The utilization of scenes from contemporary life is too obvious to require further comment, and a large amount of material of that nature is now accessible. Staged reproductions of past life are, as yet, rather poorly represented in classroom-film libraries.<sup>(2)</sup> The expense involved is too great to justify commercial firms in undertaking their production to any considerable extent. By far the richest store of material of this kind is resting, unused, in the vaults of theatrical producers. It would be a notable contribution to education if these films could be edited, to adapt them to teaching requirements, and made available to schools. A little has been done in the way of making motion-picture records, in various institutions, of experiments and demonstrations that are too extensive and time-consuming to be repeated year after year, but the possibilities along this line have been scarcely touched. It is gratifying to note that effective use

is being made in current classroom films of animations, stop-motion and ultra-speed, multiple exposures, and other devices employed in the best professional photographic technique.

Until recently the cost of projecting sound films was prohibitive and the equipment was not sufficiently portable for classroom use. In both these respects the difficulties have been overcome to a considerable extent and several large organizations are now producing sound films for schools. To date, however, there seems to be no consensus of opinion as to the specific educational value of sound pictures. Their proponents pin their faith to the "multiple sense appeal" and to the "master teacher" idea, while the opponents assert that sound accompanying a film tends to divert attention from the picture. As regards "talkies," they insist that there is already too much talk directed at pupils in school. The results of several investigations<sup>(3)</sup> indicate the superiority of instruction with sound pictures over verbal instruction, but, so far as the writer is aware, no crucial tests by scientifically approved method have yet been made in the United States to determine the comparative educational values of silent and sound pictures.<sup>(4)</sup> It is reasonable to suppose that sound films have a contribution to make to teaching practice, but the nature and extent of that contribution have not yet been fully determined.

It is not too much to say that, in the United States, educational insight, specialized knowledge, and technical skill have combined to produce a gratifying number of high grade films for school use.<sup>(5)</sup> However, much remains to be done before motion pictures find their proper place and extensive use in school programmes. Films for classroom use will be incorporated generally as an integral part of classroom instruction only when a film service closely correlated with definite sections of the course of study is made available to schools. Up to the present few attempts have been made in a systematic way to establish such correlations.

The length of film best adapted to specific topics of instruction is scarcely less significant, for curriculum correlations, than the subject matter incorporated but reliable information on this point is not available. It seems probable that a considerable diversity in length will be found to be the best practice, with a distinct trend towards short reels rather than towards

(1) Wood (Ben D.) and Freeman (Frank N)—"Motion Pictures in the Classroom," Houghton. Mifflin Co., Boston, Massachusetts, 1929.  
(2) CHRONICLES OF AMERICA, a noteworthy series of films on United States history—Yale University Press, New Haven, Connecticut.

(3) Harvard, Yale, and the University of Chicago are reported to be engaged in producing and trying out sound films in college classes. Brief reports of minor experiments with sound films are to be found in current periodicals and government publications.  
(4) In this country the National Union of Teachers undertook an investigation into the educational value of silent and sound films in certain schools in Middlesex. The report of this experiment is published by "The Schoolmaster" Publishing Company under the title *Sound Films in Schools*.  
(5) *The Educational Screen*, Chicago, Illinois, publishes an Annual list of non-theatrical films in a booklet entitled "1,000 and One." A recent bulletin of the United States Department of Agriculture lists nearly four hundred sources from which schools may obtain educational films.



long ones. Certainly short reels may be grouped in a greater variety of ways than long ones, are more readily adapted to curriculum requirements, and embody less material irrelevant to the topic in hand.

The use of films presents difficult financial problems for most of our schools. Full 16mm. reels cost \$20.00 and more each, and rental charges average \$2.00 a day. Outright purchase has the advantage that films are available whenever wanted, but the initial investment is prohibitive for many schools and automatically eliminates them as possible owners. On the other hand, the cost of producing high grade films is such that a relatively large volume of sales is required to justify commercial concerns in releasing them at current prices. The renting of films involves a relatively small initial outlay which most schools can meet readily. But rented films are not likely to be available to teachers when they need them and this militates against their effective use. Moreover, the renting of films, for long enough time and in sufficient numbers to be of real use, may prove to be more expensive in the end than purchasing them. Perhaps, if the opportunity were offered to schools to subscribe, year by year, for a film service correlated with a definite segment of the course of study, it might prove advantageous to both subscribers and producers.

Probably the most potent factor retarding a more general use of classroom films is the relatively small number of teachers who really know how to use them. This presents a problem in teacher training that cannot be solved overnight, but progress is being made. Producers, directly or indirectly, influence teaching practice to some extent. Educational journals print articles on the subject from time to time. A few teacher-training institutions offer

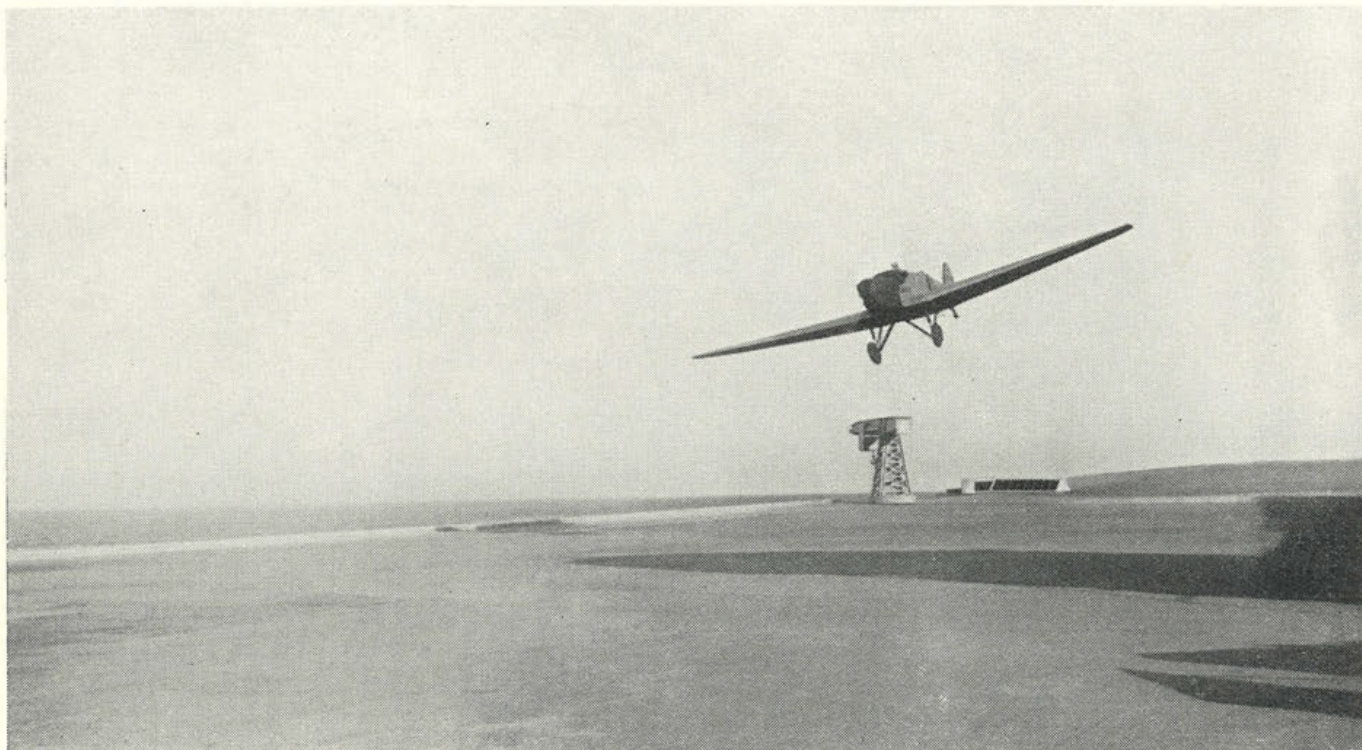
courses in the use of visual aids. Here and there is a school system with a Director of Visual Education who renders valuable help to the teachers in the organization and conduct of instruction with films. Heads of departments in school systems, as for example, Mr. Harry Carpenter, Director of Junior High School Science in Rochester, New York, have found radio a useful medium for unifying the work under their supervision, and for furthering the systematic use of films. As part of the Payne Fund appropriated for the study of motion picture appreciation, Dr. Edgar Dale is conducting an experiment in training high school students in motion picture criticism. Graduate schools of education, university research bureaus, educational foundations, and individual school systems are adding to the rapidly accumulating body of research findings that bear directly upon problems, in the organization of subject matter, the technique of teaching, and the testing of results, connected with the use of films in classroom instruction. All these activities, contributing to a better understanding of films and their use in schools, are cumulative in their influence, and the hope seems reasonable that, in the relatively near future, expert services in adjusting classroom films to local needs will be available to every administrative school unit.

[The following American publications deal directly with the subject of Mr. Hoke's article :—

Hoke (G.W.)—"Teaching with Films," Proceedings of the National Catholic Education Association, 1931.

Hoke (G. W.)—"Planning Instruction with Classroom Films," School Executives Magazine, Lincoln, Nebraska, April, 1933.

Dale (Edgar)—"How to Appreciate Motion Pictures" (an experimental manual on motion picture criticism), Bureau of Educational Research. Ohio State University, Columbus, Ohio, 1933].



F.P.I. (Ufa.) Floating platform for refuelling aircraft on Atlantic flights



# PABST, PUDOVKIN AND THE PRODUCERS

By Paul Rotha



G. W. Pabst in action on DON QUIXOTE

**S**ELDOM does the occasion arise when two such long-awaited pictures as *DON QUIXOTE* and *A SIMPLE CASE* may be viewed within a few days and both prove disappointing. By all standards neither film fulfils its purpose, yet each is of exceptional interest, for by their respective shortcomings important issues are raised.

The vicissitudes of fortune that apparently befell the Pabst picture before and during production partly foreshadowed the result, but even the most sceptical among us expected something more valuable than the sugary parade of images run off at the Adelphi. Since it is Pabst with whom we are concerned, let us look back to *KAMERADSCHAFT*, that adult among sound films, which revealed the Austrian director as a rare figure in commercial cinema—a socially-conscious artist with an enviable technique at his finger-tips. In that film he found an ideal theme of international consequence, accepted the necessity for a real environment but retained the use of professional actors, and achieved an impersonal technique which gave full expression to his purpose. It joined the gallery of important films. The succeeding version of *ATLANTIS* was too feeble in meat for his ability and is best forgotten. Whether his sympathy for the Cervantes story existed at the beginning of this new picture is a question answerable only by those intimately

concerned. It was certainly not apparent on the screen. The frigid treatment suggested complete indifference to subject. We might almost say that he took shelter in technical subterfuge; amused himself with cunning camera positions and curious tricks of light and shade.

Probably he realised that the figure of Chaliapin was a mighty presence in itself and needed no shaping from director's mind, but spoke its own meaning. Certainly he let his actors have their heads, and those that had them used them. Alas, there were too few to go round. But not for a moment do we share Quixote's madness. Not once is the magic of film invoked to reveal this strange interpretation of the world. When, at the vital moment of the tale, the Don stands in the courtyard and the veil falls from his eyes, the world remains unchanged. It is hard to recall such lack of cinematic method. Is not one of film's peculiar functions the showing of a player's point of view? Why, then, could we not have had a skilful blending of the mad world of Quixote with the real world about him? If he saw windmills as giants, then why should not we? The use of trumpery dialogue (its abyssmal depths of banality are incredible) to make clear the scene is too puerile for comment; the acted perplexities of Sancho too cheap to convey the meaning of Cervantes. Yet, and this is a bewilderment, we are exhorted by a jubilant Press to admire the loveliness of photography and find it no different from the American red-filtered Western. We expect a film, not a subtle conspiracy between director, architect and photographer without real rhyme or reason. We ask humbly for a stimulating, dramatic and amusing expression of Cervantes but we receive a series of pictures assembled without balance or plan to the tune of a much publicised eighty thousand pounds. And the masses are encouraged to support this masterpiece of artistic nonsense.

It is important to make clear that the real failure of *DON QUIXOTE* has nothing to do with the box-office. Its effect will be too far-reaching for present estimation. The tragedy lies in that it has handed to the pundits yet another alibi for the continued production of junk. It is a failure that the cinema at this moment can ill afford.

Equally unsuccessful in a general sense, the Pudovkin picture is interesting for its revelation of the isolated place held by Soviet cinema and for certain passages remarkable for their handling. The action of the Soyuzkino in withdrawing the film from circulation after a three days' run in Moscow and one in Leningrad, together with the director's own admission of dissatisfaction, makes any discussion of the theme fruitless. It will suffice to say that for the most part the ramifications of the narrative are

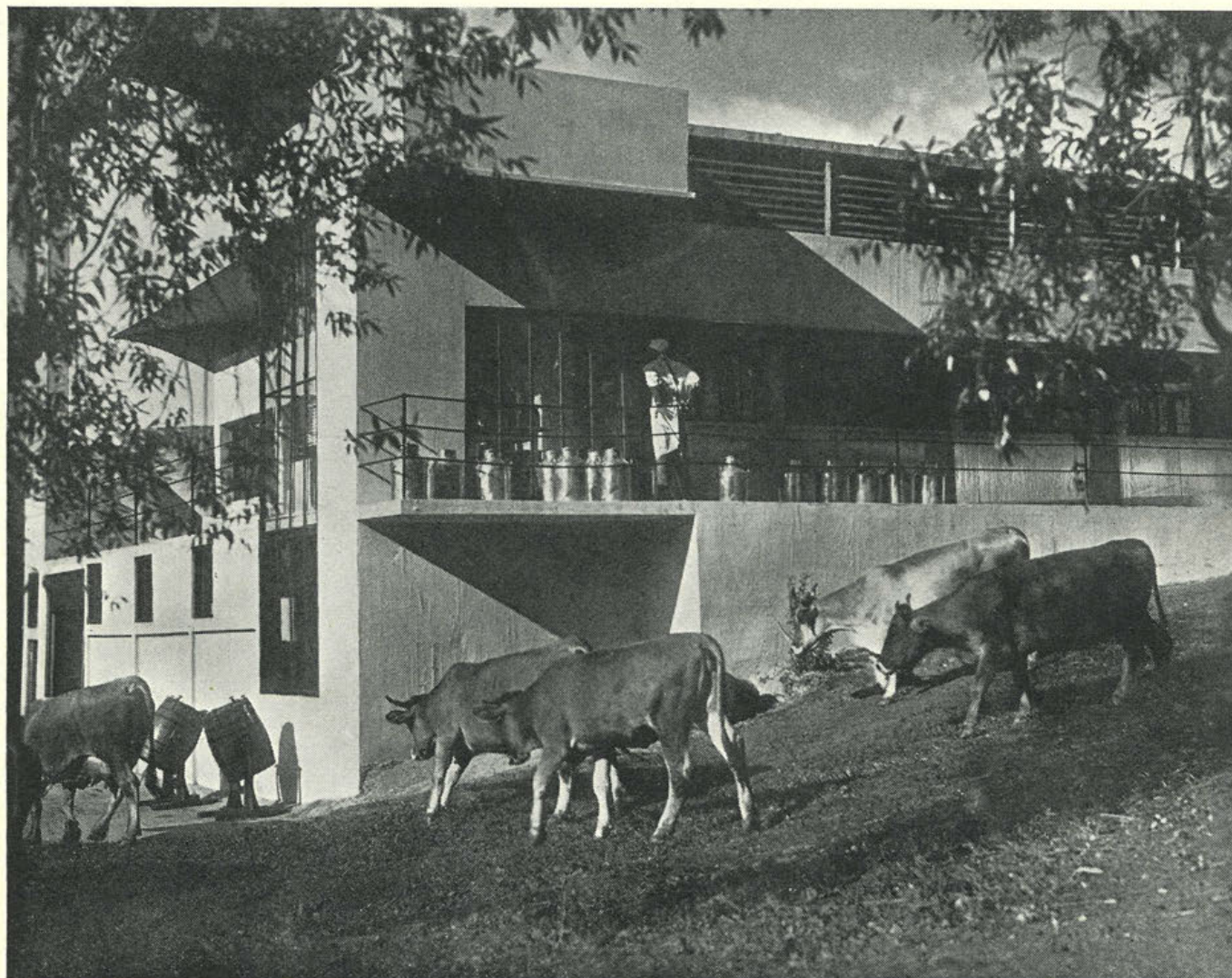


illogical and that Pudovkin is indeed fortunate in being able to disclaim it. Most of us have to substantiate our mistakes. The interest of the film, then, is only for the technician. One sequence at least will probably be placed among the higher contributions; the attack and defence in the second reel, which represents the familiar Pudovkin formula of short-frame cutting taken to its furthest lengths of complexity, much of it being composed from hundreds of single frames, some black, some image. It is a fine show-piece for the Pudovkin method of construction from fragments and must stand for many months' work at the cutting-bench. The abstract sequence entitled "Death and Regeneration" is hardly so successful. Despite some luscious photography of rain and water, it suffers from exaggeration and overlength. The result is dull without being emotionally impressive. Skill of cutting and camera selection are seen better in less sensational incidents, such as the boy drying himself in the first reel and the putting on of an overcoat in the fourth. These will become stock examples in future film books. But it is not until we see such instances of immature

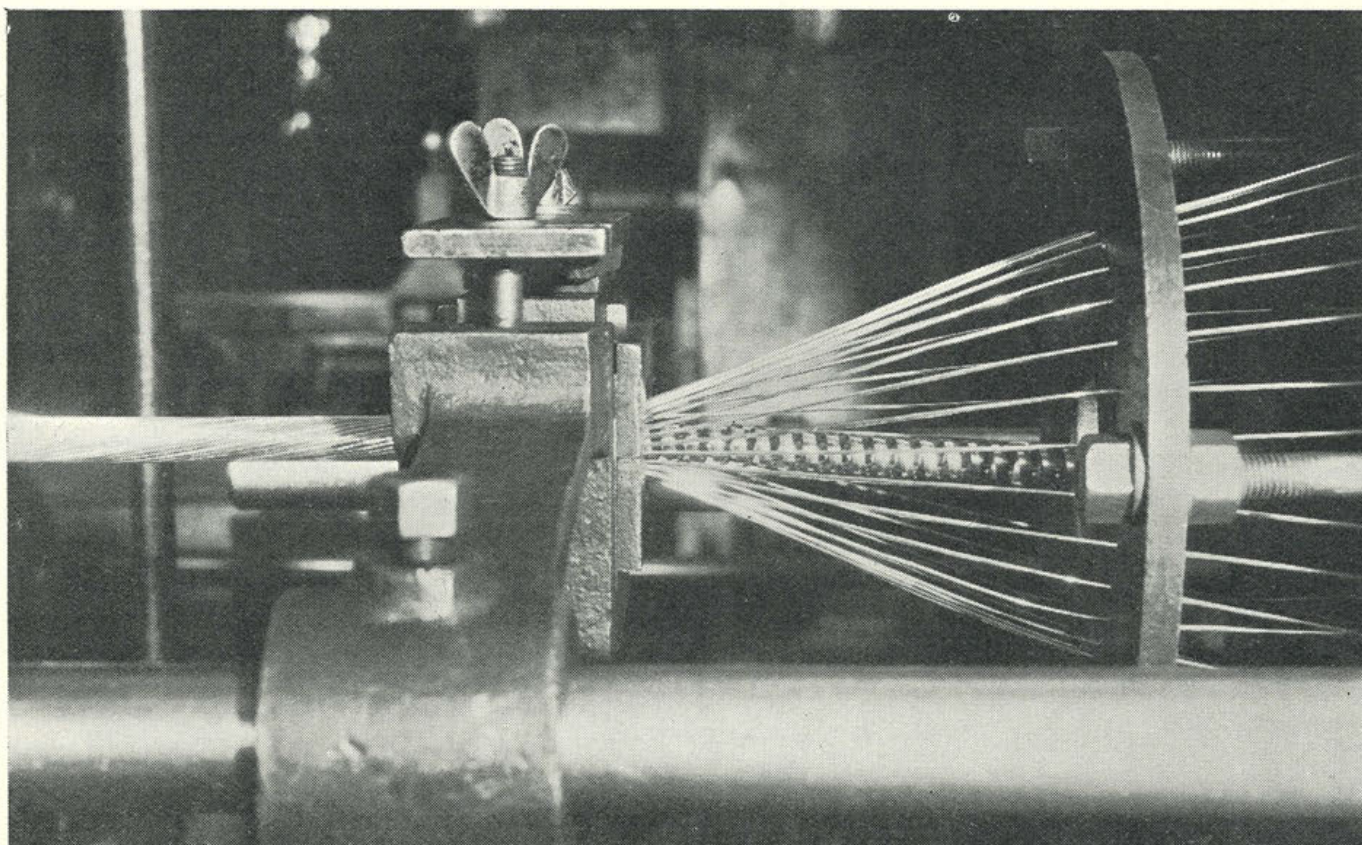
picture continuity (reminiscent of the Griffith pat-ball method) as the wife telephoning at the railway station or the letter arriving at the farm that we can appreciate how much sound has aided continuity in American and European pictures. On the other hand, the treatment of the cat episode displays a warmth of attitude seldom attributed to a Russian director and which we hope has been given more freedom in the recently completed *DESERTER*.

These two films, therefore, have in common this disregard of subject and consequent absorption in technical matters. Pabst plays with his camera and Pudovkin with his cutting and the main purpose of the films goes hang. Dictation of subject matter is equally serious in communist and capitalist filmdoms. The gulf between film artist and business pundit grows wider. But the time is fast approaching when a solution must be found. No matter how fascinating are the problems of technique, they remain only methods of expression and have little interest for the masses, who are rightly concerned with the content or, in its absence, with the players. The star-system was not contrived without good reason.

THE GENERAL LINE, by Eisenstein; one of the best examples of Soviet production







Twisting copper wire round the steel spiral conduit of an oil filled 132,000 volt cable (Henley's Cable and Telegraph Co., Ltd., British Instructional Film)

## FILMS IN VOCATIONAL GUIDANCE

By J. Wale Smith

Executive Officer, Willesden Juvenile Employment Bureau

THE art and practice of advising boys and girls leaving school with regard to the choice of suitable employment has made great strides during recent years. It is the custom for the Vocational Guidance Officer to be furnished with educational, medical and other records and with the head teacher of the school and the parent to discuss with the child his or her prospects on leaving school. As often as not it is left to the Vocational Guidance Officer in the light of his summary of aptitudes, abilities, temperamental characteristics and physical condition, and his knowledge of industry and commerce to suggest vocations in which the child will apparently be most likely to succeed. Where a desire for particular employment is expressed by a boy or girl, the conditions of recruitment, methods of operation and processes in that employment, together with wages paid and its prospects are explained. Such a choice, however, is more frequently a reflection of the aspirations of the parent than of the inclination of the child, and it may have no stronger basis than that a friend is similarly employed.

In the case of boys and girls with no preconceived ideas of employment it is by no means easy to

convey an adequate word picture of what is suggested, and in the remainder it is often apparent that little is really understood of the occupation desired. (The examination of the qualities and abilities of the child will often lead the Vocational Guidance Officer to suggest employment of quite a different character to that sought). How, then, is it possible to give to industrial and commercial recruits a clearer idea of the requirements of industry and its occupations and processes?

In a number of areas the difficulty is met by the arrangement of visits to local factories and workshops by boys and girls during their last year of school life. Although a certain amount of disturbance to factory routine may be involved, most firms are very willing to organise visits of this nature which, in towns of a single or double industry, are ideal. Where the industry of a town or district is wide and varied, however, visits to factories cannot be so easily arranged. To leave out any would throw into disproportionate relief those which had been visited, the result being probably not less harmful than the ignorance which it was sought to dispel. To include all would absorb more time than could be spared from school



curricula and would involve a large amount of organisation.

The Local Authority which I have the honour to serve falls into the latter category and for some considerable time, therefore, I have been exploring the possibilities of using cinematograph films to surmount this obstacle.

It is obvious that whatever the method it cannot supplant the existing machinery, but, used as an aid thereto, the film has possibilities of great value. It is, perhaps, difficult to draw the line between educational and vocational films, and it is all the more necessary, therefore, to obtain a clear conception of the purpose of the latter and to design the technique of production accordingly. By way of example, an educational film of the manufacture of cocoa would begin presumably with the harvesting of the bean and conclude with the sale of the manufactured product. The vocational film, however, would be concerned with the processes of manufacture, arranged according to the locality, with distribution and salesmanship separately treated. Its application also should be local since there would be little *vocational* value in showing boys and girls occupations not carried out in their district.

Films of this type can be shown with advantage to boys and girls *after* a preliminary discussion of their industrial careers and as an explanation of what may have been advised. If this be accepted, the use of films for boys and girls will naturally fall into two groups :

- (a) educational films during school life ; industrial processes forming a secondary part, and
- (b) vocational films, after a group of careers requiring similar abilities and characteristics have been tentatively decided upon, the educational aspects forming a part.

Up to the present no film has been produced (so far as I am aware) for the avowed purpose of vocational guidance, and, as a beginning, use has been made of the many industrial films available. It is not essential that the film should have been made in the district in which it is to be shown, since, in engineering, for example, the method of operating a capstan lathe or a drilling machine is identical not only throughout this country, but throughout the whole world. In this way it has been possible by appropriate cutting and editing, with the permission of the owners, to build a library of vocational films on engineering, coachbuilding, printing and bookbinding trades, laundries, and on the manufacture of foodstuffs, confectionery, electric lamps, optical lenses, fountain pens, electric clocks, drums, geographical globes and photographic paper, all occupations which, with others besides, are to be found in Willesden.

Important as employment undoubtedly is, it is not the only section of advisory work carried out at a Juvenile Employment Bureau. Physical welfare, continued education and healthy recreation are not

less important, and a film entitled *SUCCESS*, emphasising the importance of continued education, has been included in the library. This film, locally produced by Steuart Films Ltd., tells a simple story of the promotion of a boy through attendance at evening classes, and having pointed the moral, goes on to show various activities including engineering, woodwork, building, dressmaking, art, commercial and physical training at the local Polytechnics.

Punctuality, alertness, tidiness, cleanliness and all those attributes without which brilliance is of little avail, are "put over" in another film, *THE CLIMBER*, loaned from the Health and Cleanliness Council.

After the boys and girls have been interviewed and advised with regard to their employment, and just before they leave school, a meeting is arranged at which the previously mentioned films are screened with 16mm. silent equipment. The programme is preceded by a brief address by the Vocational Guidance Officer and during the screening of each film he provides a running commentary. Before the next film begins there is an interval for questions and discussion, when recruitment, prospects, rates of pay and other relevant matters are explained. The film emphasising the value of continued education follows the vocational films and the programme concludes with the somewhat lighter fare presented by *THE CLIMBER*.

## HIRING A PROGRAMME

The Western Electric Company's new hiring scheme is now successfully launched at several centres, where projector, operator and a very comprehensive range of films is available at short notice.

During May the Company held a demonstration programme of educational films in connection with this scheme, under conditions identical with those of a similar demonstration in a village hall or classroom. Substandard talking films were shown on a small portable projector, and the reproduction was excellent in every case. The programme included *STANLEY*, a sound version of the life of the explorer, specially produced by the Company ; the second part of *SURFACE TENSION* (British Instructional), and two American teaching films, *THE MOLECULAR THEORY OF MATTER* and *OXIDISATION AND REDUCTION* produced by Chicago University in conjunction with the Western Electric Company.

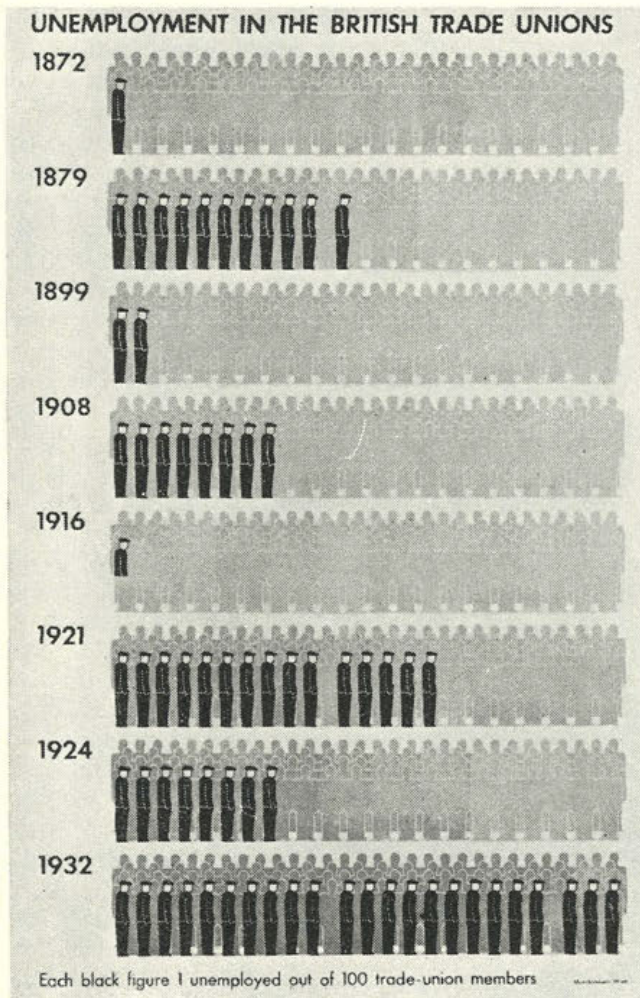
The scheme covers standard as well as sub-standard films, and entertainment programmes may be arranged for any type of audience. Foreign productions and other films not considered to be of sufficiently general interest to be shown at local picture-theatres may be obtained through the scheme. The particulars required for this service are : length of hall or classroom ; type of electricity supply (A.C. or D.C.) ; the number of shows required monthly or annually and the type of films : travel, entertainment science, or foreign production. This information should be sent to the Western Electric Co. Ltd., (Hiring Department), Bush House, Aldwych, London, W.C.2., who will supply details.



# STATISTICS WITHOUT TEARS

## AN ACCOUNT OF THE VIENNA METHOD OF POPULAR PICTORIAL EDUCATION

A NEW method of visual education, which promises to be of special significance in adult education, has recently made its appearance in this country. This is the Vienna Method of Pictorial Statistics, originated and brought to perfection by Dr. Otto Neurath, Director of the Vienna Social and Economic Museum, which takes the form of series of charts or pictures presenting the main facts about human life in all its aspects. Started originally by the township of Vienna, for the purpose of placing before the people, in as simple a form as possible, statistics and other information about its own activities, the Method has spread into the field of world study and has found its way into the educational systems of Austria, Germany, Holland and Soviet Russia, while centres of activity are now starting in Great Britain and the U.S.A.



Dr. Otto Neurath's method of illustrating social and economic statistics by means of symbolic picture diagrams has aroused widespread interest in this country. An exhibition of pictorial diagrams was recently held in London, and a centre for information has been organised. The correspondent for England is Miss Brenda Voysey, c/o The World Association for Adult Education, 16, Russell Square, W.C.1.

The organization of society is so complex in these days that the layman cannot hope to approach an understanding of it without the aid of methods by which it may be made more clear and more simple. By his symbol pictures illustrating such matters as population, birth and death rates, infant mortality, education, housing and welfare schemes, and the social, economic and industrial groupings of its inhabitants, Dr. Neurath, during the last decade, has been doing this for Vienna. Now, following on this initial success, the basis of his work is broadening out to include the whole world.

The publications which have so far appeared (but which up to the present have been issued in German only) consist mainly of collections of beautifully coloured charts. A series of 100 of these forms the bulk of the publication *Gesellschaft und Wirtschaft* (*World Social and Economic Life*), which has been followed by a collection of 24 charts entitled *Technik und Menschheit* (*Technique and Mankind*).

There is also a charming little coloured picture book entitled *Die Bunte Welt* (*The Vivid World*) which, although described as "for the young," makes a wide popular appeal. This little book is shortly to be re-issued in English form and will include statistics of special interest to the English speaking public. Another publication is an exposition by Dr. Neurath of the Vienna Method and its application to the school (*Bildstatistik nach Wiener Methode in der Schule*). It contains an account of experiments made and includes twenty-four delightful coloured charts among which are some composed by the children themselves. In the pictures included in these various publications, we see history, geography, and social and economic study reduced to simple forms by approximation and built up again by pictorial symbols.

"Well estimated is better than badly counted" and "Round figures remembered are better than exact ones forgotten" are two of Dr. Neurath's favourite sayings which indicate one of his main working principles. Another is that a simple drawing of a few lines or blocks is more effective than a detailed picture in which there is too much to take in. As the result of these simple principles, hundreds



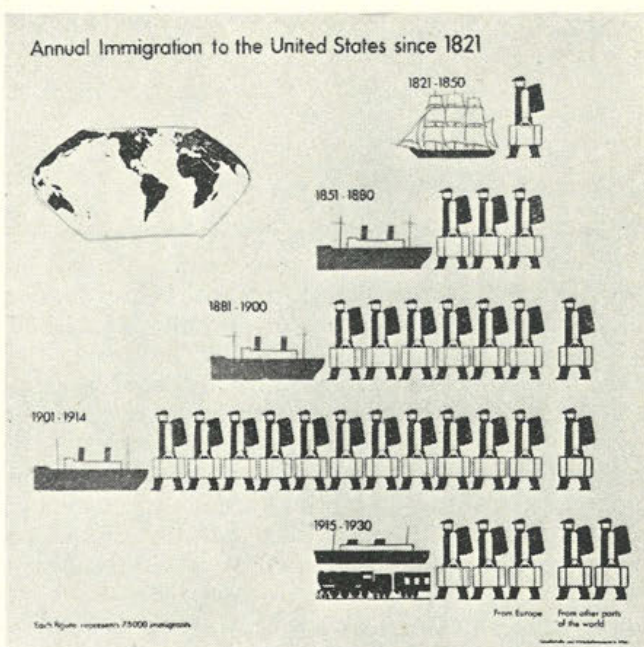
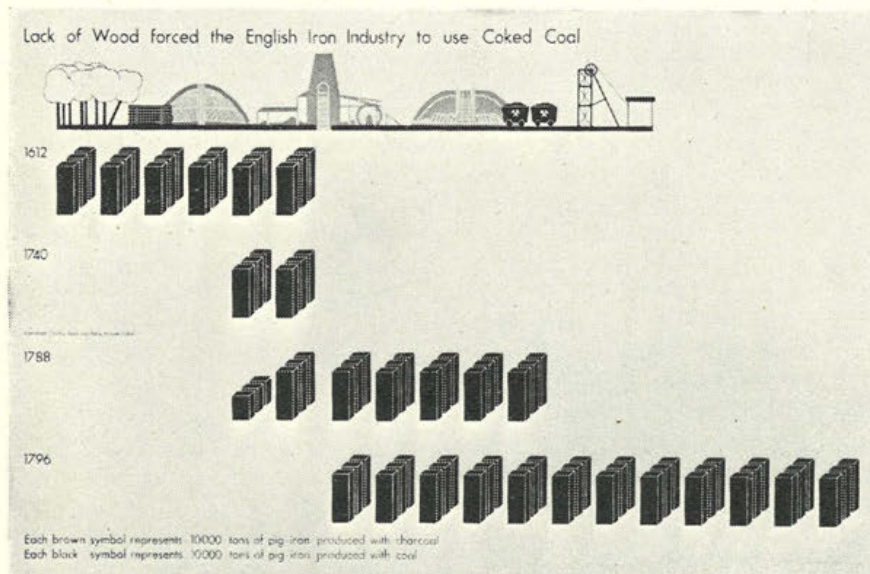
of pictures like those reproduced here have been built up, and it is only necessary to study them in order to understand the reason for their superiority to other forms.

Of the kinds of illustration already in use, the graph, useful though it may be to the technician, is often meaningless to the layman who either cannot read it, or finds it difficult to remember its details; the photographic plate, not being composite, is unsuitable for summarizing purposes; and the diagram often suffers from too much detail requiring too great an effort of interpretation.

What is needed is a system of symbols which will make our illustrations interesting, self-explanatory and useful. A few glances only should suffice to give a lasting visual impression. Here Dr. Neurath has struck a vital principle in education. A thousand simple picture signs whose meanings are so self-evident that all can be memorized in a few minutes, the arresting and colourful arrangement of these, and the building up of quantities by making each sign represent a given number, all combine to give the charts an irresistible appeal. A study of the charts makes us feel that we are well on the way to that international picture language which the founder of the Vienna Method is labouring to create, a language which would place the world before our eyes as no other has yet been able to do and which, by eliminating the need for the printed word, would rob illiteracy of the burden of ignorance which at present accompanies it.

Dr. Neurath has been at work in Vienna, during the past decade, assisted by a staff of first-class artists drawn from a variety of countries. Dry columns of statistics are collected and, as a result of superb team work, they reappear in picture form, every one alive with meaning. Picture-building is not every man's job. Besides experience and training, it calls for great imagination and supreme ingenuity, and only by a long and arduous process of trial and error, has this superb technique gradually been evolved.

The schools of Austria are following suit. The



teachers build their pictures with magnetised metal figures placed on steel wall sheets where they can be altered and rearranged at will. The children, too, have thousands of gummed symbols which they can attach like postage stamps to their maps and drawings.

On going through the publications of the Vienna Mundaneum, one cannot but feel that there is a great future in this country for such a method. The scope of subjects covered is already enormous, considering the number of charts published, and when English pictures are available on British and world subjects, mapped out in closely-knit series suitable for school or adult class work, there can be no doubt of their adoption by every enterprising teacher.

One last word with reference to the use of the Method in adult education. Apart from its value in the study of any particular subject, the Method offers an easy and enthralling means of gaining the necessary factual background, the lack of which is so potent a cause of discouragement to the adult student, and so conducive to the development of a feeling of inferiority. Indeed, by its return to the clear and the simple, and by its insistence upon reality, the Method may well enable the adult student who uses it to outstrip the ordinary student still condemned to plod along the beaten track.

The three diagrams on this page are examples of the way in which Dr. Neurath's method of pictorial diagrams can be used to present social and economic statistics in a clear and vivid manner for use in English schools. (From the publications of the Vienna Social and Economic Museum)



# THE CINEMA AND THE BRITISH ARMY

By W. Foxen Cooper

Government Adviser on Cinematography

THE Army Council has made extensive use of the cinema for three purposes—for instruction, for research, and documentary record. A cinema service was first organised during the war when it was used mainly to provide entertainment and recreation for the troops, although at least one instructional film was produced. A special organisation was also created to control the production and distribution of the official war films.

Up to the middle of 1915 few pictures had been taken on the various war fronts, and those mainly by private firms with an official permit; but some interesting early records, as of Kitchener's Army in training, and the first women's organisations, have been preserved. In October, 1915, representative firms formed the Topical Committee for taking films on the Western Front. In July, 1916, the War Cinematograph Committee was formed as a single authority for all war cinematograph work. Official camera-men were sent to France and to the Fleet, and their work continued until June, 1918, when it was taken over by the newly-formed Ministry of Information. The Committee assumed full financial responsibility for taking the films, editing and exhibiting them. So successful was it that by 1919, when the work finished, it had paid all expenses and given £77,000 to war charities. After the war these films were weeded out, and only those regarded as of permanent value were retained. The collection is now in the custody of the Trustees of the Imperial War Museum, and constitutes a most valuable record of certain battles and phases of the Great War on the Western and Eastern fronts.

After the war the value of the film for training purposes was quickly realised, and in 1920 a small branch of the Royal Army Ordnance Corps was formed at Aldershot and made responsible for the production, issue and storage of cinema films; in 1925 an inspection department was added. Between 1920 and 1930 some 80 training films were produced of the 35 mm. size. It was found, however, that the cost of the standard size projectors and films and the necessity for fireproof houses and skilled operators made any general use of the 35 mm. film financially impossible. 16 mm. projectors were therefore issued experimentally to the military commands at home in July 1930, and a few months later libraries of 16 mm. films (which had been reduced from the 35 mm. size) were formed in the Commands. Here are some titles of typical training films: TYPES OF MECHANISED VEHICLES IN THE ARMY; THE COMPLETE WORKING OF THE LIGHT AUTOMATIC GUN; THE MECHANISM OF THE PISTOL, REVOLVER NO. 1 MARK VI; TRAINING OF DRIVERS, M.T.; THE COMPLETE OILING AND GREASING OF A 6-WHEELED LORRY; ELEMENTS OF THE AUTOMOBILE; RIFLE AIMING AND FIRING INSTRUCTION;

EQUITATION TRAINING; PHYSICAL TRAINING; MACHINE GUN SECTION IN ATTACK; PLATOON IN ATTACK. These are all silent films.

The War Office have experimented with a cheap sound apparatus in order to test the merits of a running commentary mechanically produced. For the present, however, it has been decided that the additional expense of making the films and recording the commentary, together with the cost of the apparatus, is not worth while, as adequate results can be obtained by issuing a lecture for each film which is not self-explanatory. After one or two rehearsals an instructor or demonstrator can learn this lecture and use it as a running commentary during the showing of the film.

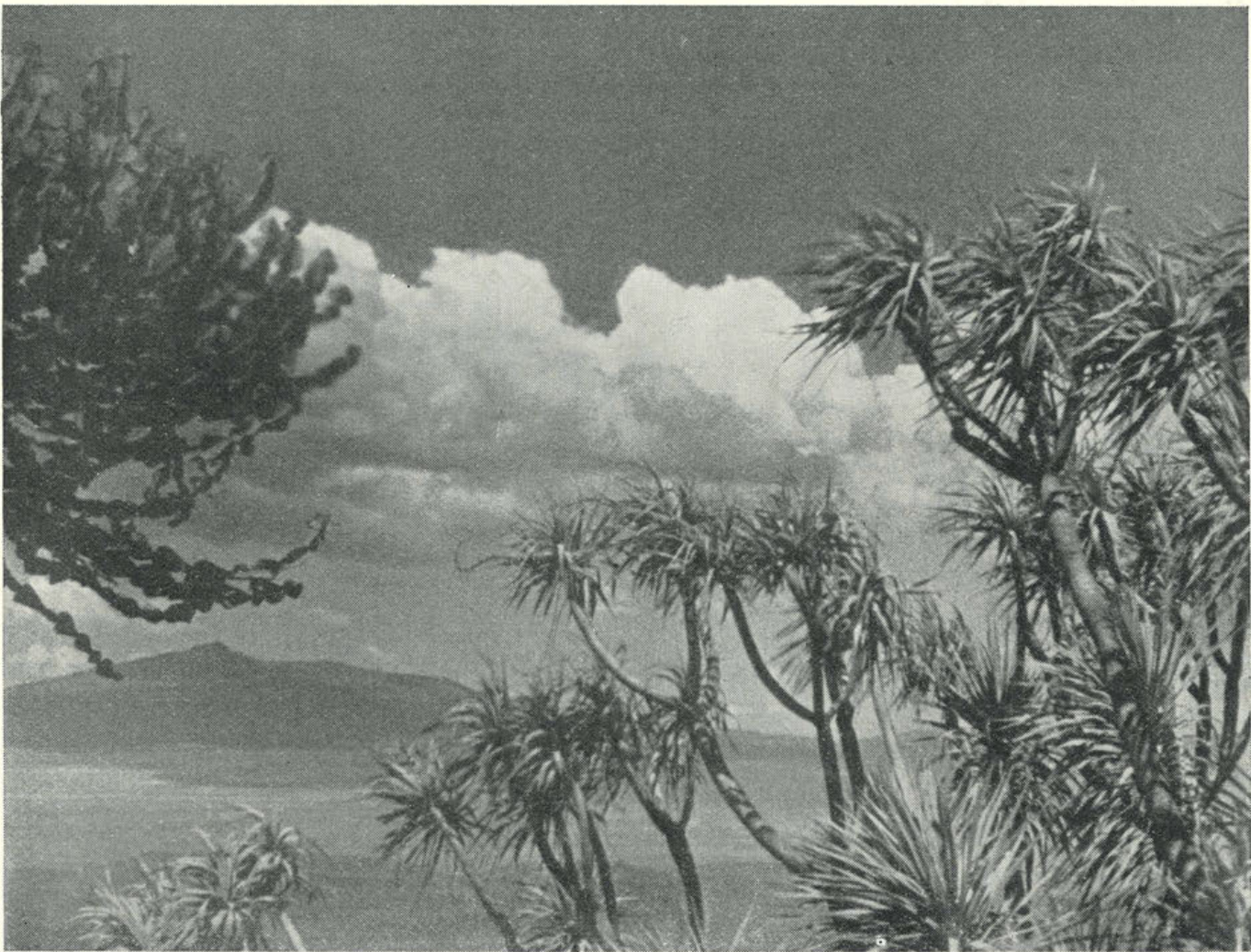
The Research Department has found "slow motion" pictures of great value in many directions: they are especially useful in the detection of defects in the functioning of working parts. Useful knowledge has also been gained from "slow motion" pictures of the action of various parts of experimental vehicles.

In the present production of army training films the services of the professional producers and experienced camera-men from the British film companies are utilised, so that while a regular officer, who acts as a military director, is responsible for the instructional detail contained in the film, the responsibility for the method of presentation and the class of photography is left to the experts in cinematography. The effect of this collaboration has been eminently successful and army training films worthy of comparison with well produced interest subjects for public exhibition have been the result.

Although the contents of an educational film must necessarily be in line with the text book from which the particular subject is taught the film should not be limited in its construction by the exact order or method employed in class-room tuition. By animated diagram and cartoon contained in a film it is often possible to combine the instruction contained in several chapters of a treatise on a subject and present the result vividly to the students in a period of a few minutes.

The cinema has proved its value in army training, particularly in the military schools, and for some subjects, as, for instance, elementary mechanics, it may be regarded as almost essential for quick and clear instruction. Every effort is being made to develop its use, and close touch is maintained with the Government Adviser on Cinematography and with civilian firms. With this object in view, a Standing Committee was appointed in the War Office last year whose business it is to examine the possibilities of extending the use of films in the Army, not merely for instruction, but also for such purposes as the encouragement of recruiting.





CONTACT, by Paul Rotha (British Instructional)

## THE FILM IN RELIGION

By A. Graham Eldridge

THE use of the cinema for educational and religious purposes is now definitely held up. No further important work of a lasting character can be undertaken until the four big difficulties which impede progress are definitely met and mastered. These four embarrassments arise from the need of first, a central organisation ; 2, specific films ; 3, standardisation of films and plant ; 4, film scheduling and renting agency.

The hold-up through these difficulties is very apparent everywhere. Men and women who have believed in the higher utility of the film are beginning to wonder seriously whether their hopes can ever be realised. No further progress is possible until the road is cleared of some of the obstacles that menace every local attempt to go forward.

The Rev. A. Graham Eldridge, whose work at Morley in connection with films for the Church is well known, states the point of view of religious authorities who are willing and anxious to use films in their work but whose efforts have been hitherto hampered by the lack of a central organisation.

In the first place some form of central organisation must be established for religious films. At the moment all progressive development is suspended for want of some central control that would take up the needs and responsibilities of the entire situation and work out schemes for its advance. Finance will be one of the first problems facing it at its inception, but surely this problem is not insoluble. On the educational side a government grant is not too much to expect, and from the Churches a substantial sum would undoubtedly be forthcoming provided definite and really effective organisation were functioning from a reliable source.

The second big need is the right type of film and an adequate supply of them.

It cannot be expected that the cinema trade should spontaneously provide religious and educational



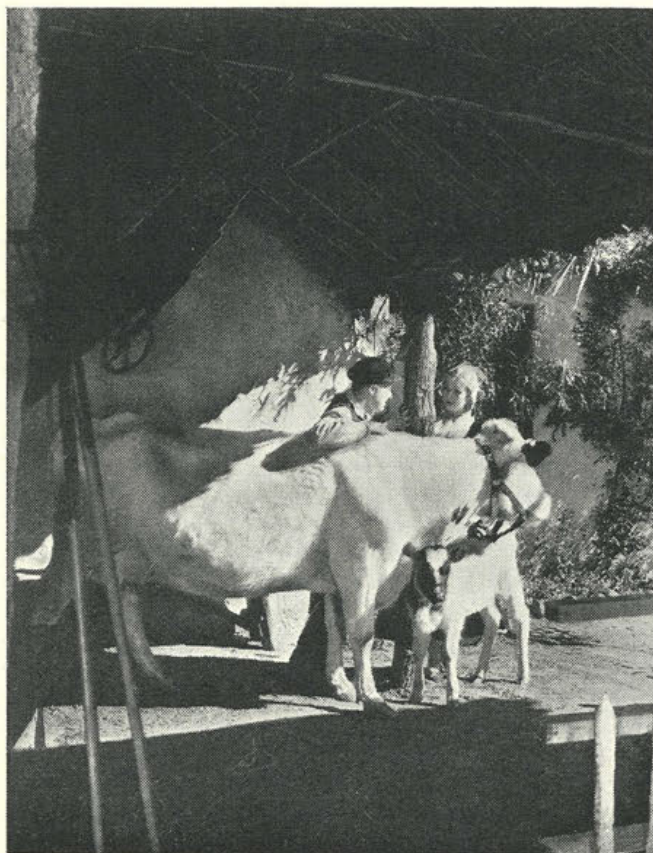
films. Production by the trade itself must always meet the requirements of the ordinary cinema and be framed with commercial ends in view.

In a few isolated cases where the trade has entered either of these realms the results have been deserving of praise. But these films have always lacked something difficult to describe. They have just missed that highest success possible to them because the specific end they should have reached had to be foregone through commercial considerations.

Obviously then, the religious and educational authorities are confronted with the problem of production from their own peculiar standpoint. An educational film to be truly educational must be produced with this main object in view. The presentation of subject matter and the events accruing must be most definitely and carefully arranged so that progressive instruction is continuous throughout the screening. On the other hand, a religious film must portray an ideal or truth, and all the while carry with it an atmosphere in which that truth or ideal will not only live but receive due and culminating emphasis. To expect the trade to give this particular presentation in any film is to expect too much from a purely commercial concern.

It follows that at the moment it is quite impossible correctly to value the film for religious work. For, obviously, only as the right type of film is used can satisfactory tests be made. But of the work already attempted with such imperfect apparatus as is at hand to-day the results are amazingly good, and

#### ZOO IN BUDAPEST (Fox)



fully justify a more serious venture into the fuller utility of the film for these higher ends.

Film production on specific lines must now be undertaken in real earnest. The difficulties that present themselves here can be overcome. There are studios waiting to do the work of production. It is for the educational and religious bodies to provide the subjects and dialogues that they so badly need.

To come to our third difficulty; beside the necessity of specific film production there is also the need of some form of standardisation of films and film screening. While some people are attempting work with 16mm., 9.5mm. and now 8mm. film and others with standard stock, confusion and waste of time, money and energy are inevitable. Then too, it must be decided whether for the purposes in question the silent or sound edition is most desirable. The plant required for this screening depends upon this standardisation. Some of the best firms are to-day waiting to know what the educational and religious requirements will be before they make any further attempt to construct specially suitable apparatus. After making the fullest possible inquiries the board of control should settle at the earliest possible date this matter of standardisation. Probably standard film to which both children and adults have become accustomed will prove in the end more serviceable than other types. Should it prove desirable in some cases to fit up a certain school hall in a locality so that children from other schools could take their turn in seeing a larger production, then standard films will be imperative. Moreover, for religious work no presentation must be below the level usually enjoyed in the cinema close by. And further, should some specific production prove suitable even for a limited commercial run the standard film would be necessary. There is also the question of using certain films to supplement the special supply.

Lastly, at the moment nobody knows where to find films that are suitable for educational and religious purposes. Yet in the hands of film renters all over the country and abroad are films that would greatly augment the supply of specific films. They could be used now if they could be got at. Many that have not been too successful from a trade standpoint and are relegated to the vaults would receive a kindly welcome and a good run under different conditions of screening. An inquiry should be sent to every renter asking for his returns of suitable films with full description of their subject matter and the prices of rental. These with all other such returns should then be catalogued under a system of headings so that any inquiry from any centre of screening could at once be answered and a film selected, booked and later dispatched.

Before all interested in these higher services of the film is this question. Shall the hold-up continue and only a very poor type of experimenting go on until all interest in this most promising movement fades out, or shall some definite action to master the situation be attempted? As the answer, so the future of films for educational and religious purposes.



# FILMS OF THE QUARTER

by C. A. Lejeune

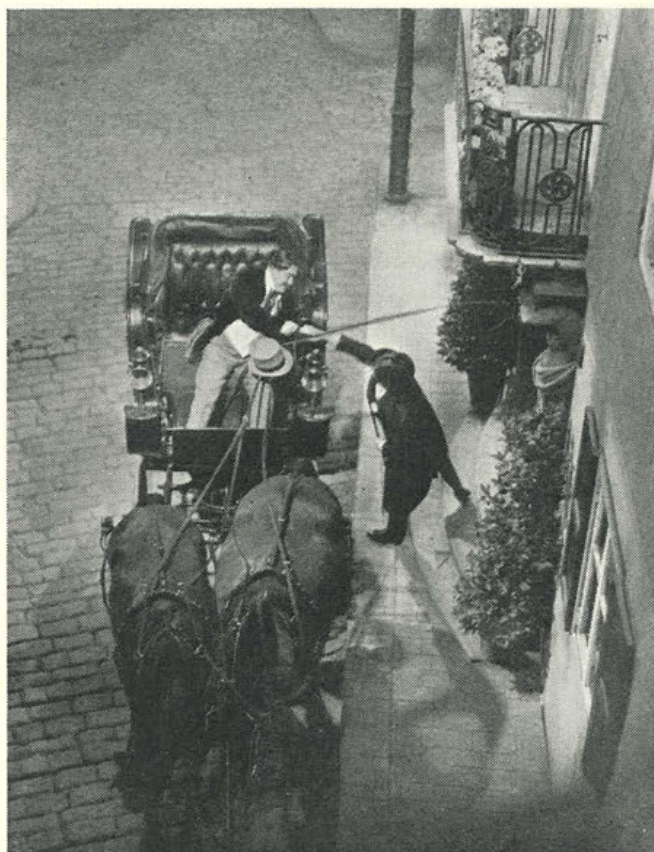
**Don Quixote** (United Artists). The English version of the Pabst-Chaliapin talkie, with George Robey oddly miscast in the Sancho Panza part. Pabst and his cameraman, Farkas, have combined to give this film many scenes of exquisite form and texture—they have apparently worked from a study of Goya's paintings, and their handling of shadow and glare, of silks and velvets, of sunshine on stone has never been equalled for beauty. The story as a whole is not the Don Quixote of chivalry. Pabst is not the director for this flamboyant stuff, and he has been unlucky in the English cast that was chosen for him. Chaliapin himself is too great an artist to be cabined into a pantomime in two dimensions. He strides the screen like a giant, and his mighty voice makes thunder of the sound-track. He gives the film tragic dimensions, but would prevent it ever having the unity of a great picture.

**The Virtuous Isidore** (National Distributors). French talkie with English titles, based on the Guy de Maupassant story "Le Rosier de Mme. Husson." This is a highly stylised bit of work, with exquisite mannerisms and a mordant wit. Acting, direction and musical commentary are intellectually brilliant, but it is emphatically not a film for family audiences.

**State Fair** (Fox). Phil Strong's book, from which this film was taken, was a clear-cut canvas of American life in the Middle West. The outlines of the film are a little blurred by sentimentality—the result of shaping it into a "starring vehicle" for Janet Gaynor and others, and there is a false romantic ending. But even now the story has all the virtues of a national viewpoint, and the detail work of the fair scenes is honest and sincere. Henry King's direction is a marvel of intelligent compensation, and the smaller parts are well played.

**Fra Diavolo** (M.G.M.) It was a bright idea to set down those two modern buffoons, Stan Laurel and Oliver Hardy among the romantic accessories of historical opera. In their new surroundings the pair seem to have found a new vitality, and everything they touch is turned to laughter. The operatic stuff is done by Dennis King and Thelma Todd with a sufficiently foolish bravado. This is a full-length Laurel and Hardy, and one of the best to date.

**The Lucky Number** (Gaumont Ideal). A fantasy of a Cockney footballer who wins the first prize in a French lottery, but cannot find five and sixpence to redeem his ticket. Anthony Asquith hasn't yet quite made a picture with the common



WALTZ TIME (W. & F.)

touch, but his work is getting warmer and more sympathetic, and his individual sense of beauty has never been more clearly illustrated. This talkie is full of wit and grace, and technically excellent. It misses being a first-class film by the deliberate limitations of its whimsy.

**Waltz Time** (W. & F.) This musical romance in costume sets a new standard for British production—technically nothing finer has ever been turned out from a British studio. The story and music are based on Strauss's *Die Fledermaus*, but the film is in no sense a "version" of the opera. Its fault is in lack of urgency of subject; the work is more fastidious than compelling, but it has a nice manneread ease that is more often associated with continental than with British studios. Direction is by Wilhelm Thiele, dialogue by A. P. Herbert.

**The Kiss Before the Mirror** (Universal). An unusually intelligent American talkie with a good initial idea. A young Viennese professor shoots his wife in her lover's house; he tells his story to the lawyer for the defence, and makes the details so vivid that the lawyer begins to suspect his own wife of infidelity. James Whale has put into the direction of this talkie his best work for the cinema; Karl Freund illuminates the darker passions of the story with his most luxuriant and emotional photography.

**Grand Slam** (Warner). A satire on contract bridge that is just as funny whether you are a player or not, directed by William Dieterle with some of the comedy technique of the early René Clair.



It rattles along at a high pace, and the wisecracks are pitched a little on the fast side, but every point is amplified and determined by a skilful use of the camera.

**Topaze (Radio).** A satire on political and pedagogic probity, adapted from the play of the same name; it is essentially French and intrinsically theatre, but the point does survive translation to the American screen. John Barrymore's acting is dry and reasoned; the film does not call for emotion. It is a pedantic film, which has been made without quite enough sensibility—but it is mature, and it will do.

**A Farewell to Arms (Paramount).** A picture which hides its lack of argument under an emotional gloss; it has been put together rather fortuitously from incidents in Ernest Hemingway's novel, and played wholeheartedly for sentiment. Helen Hayes makes up for lack of profundity with quick emotional responses; Frank Borzage directs like a showman of the grand style.

**Karma (Gaumont).** The first Indian talkie, with dialogue in English, directed by Himansu Rai and starring himself, and his wife, Devika Rani. The story is incredibly naive and the production qualities negligible, but there is a certain freshness in the contemplative values it substitutes for action; the settings are new, and Devika Rani is a lovely and intelligent woman whose personality comes clearly through on to the screen.

**A Bedtime Story (Paramount).** This is the old, old story of the bachelor who finds a baby on his doorstep and adopts it, to the horror of the girl he is to marry, but it has been tricked up with some new song numbers, and Norman Taurog, a director who knows all about children, has got the full sentimental value out of the theme. Maurice Chevalier's work is quieter and mellower than usual—the baby is engaging, and the songs are well done.

C.A.L.

# SAMSON AND HIS JAWBONE

A LETTER FROM THE TRADE

One of the best arguments we have yet come across in favour of the new Film Institute is a letter from an exhibitor which *The Cinema* published in its issue of July 3rd. This Liverpool exhibitor was roused to wrath by the cogent address which Sir Charles Cleland delivered by invitation on June 22nd at the Annual Conference of the Scottish C.E.A. on the subject of "The Value of the Film Institute to the Public and to the Trade." This is how the modern Samson begins his letter: "Sir Charles Cleland's address at the Conference expressed visions of ambition and high resolve, and it is fairly clear that we have surrendered a great deal of valuable ground to the Philistines." We need not comment on the taste of this gentleman who (no doubt proud of belonging to the Chosen People) labels Scotland's leading educator as a "Philistine."

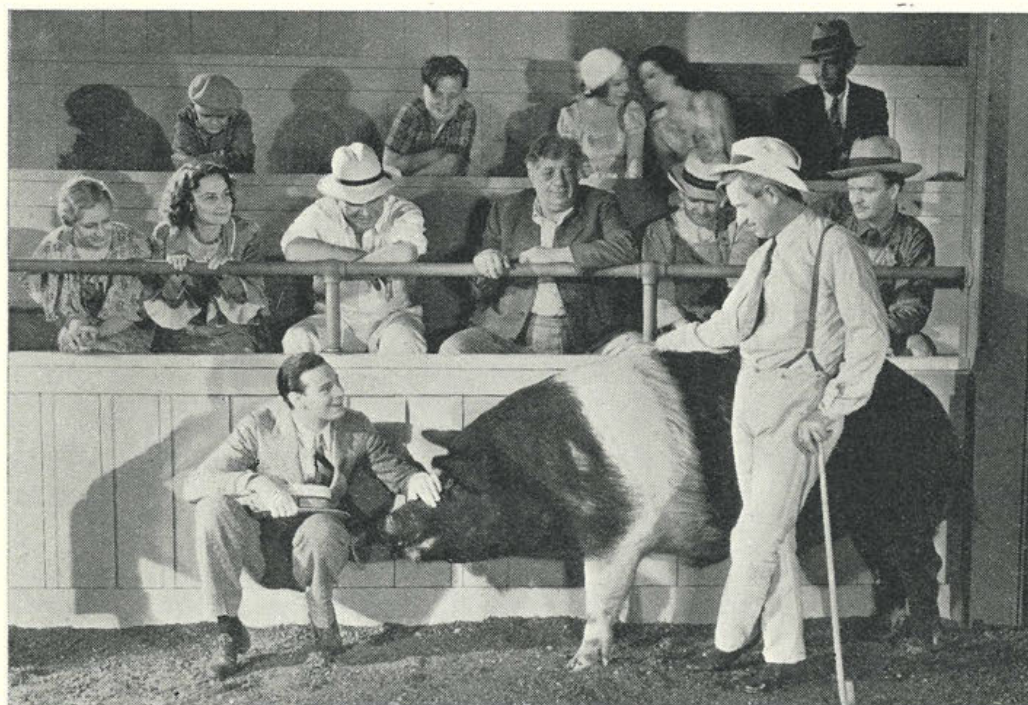
Topsy-turvydom reveals itself even better in a subsequent paragraph.

"The very fact of the Film Institute being rapacious enough to depend upon our toil and earnings, in order to secure a firm footing in the film business, affords the conviction that the extent of this mischief is of incalculable magnitude." Who would guess from this that one of the two parties to the establishment of the Film Institute is the film trade itself, through its representative trade organisations? But what really makes our Liverpool friend's hair stand on end is the notion that the Film Institute's activities will operate for "the general good of the community." He reminds us that "every social infamy has been perpetrated under precisely the same pretext. Heretics were burned at the stake for 'the good of the community.'" "One would like to know," he continues, "what is the difference between the 'abysmal atrocity of sending you to the stake, and ruining you and your family for the good of the community?'"

Somehow he has got it into his head that the Film Institute stands for censorship, though the briefest glance at the published statement of its constitution and objects would have shown him that censorship is expressly excluded from its scope. But the sweetest sting of the letter lies in its tail. "Apart from this, the importance of moral and cultural causes are greatly overrated, it is the triumphs of inventive skill and the genius of mechanism that have contributed mostly to modern advancement."

Certainly no one would accuse the writer of this letter of overrating morals and culture; as for inventive skill, this is sufficiently displayed in the quotations which we have given. Our only regret is that we have not space to print in full a letter so obviously calculated to convince its readers of the urgent necessity of at once establishing a Film Institute.

STATE FAIR (Fox Film)  
directed by Henry King: from  
the novel by Phil Strong





# BOOKS TO READ

FILM, by Rudolph Arnheim. (Faber, 15s.) with a preface by Paul Rotha

No one unfamiliar with German and interested in the intelligent development of the film can be but grateful to the translators for this readable version of Rudolph Arnheim's notable book *Film als Kunst*. It is a lucid and comprehensive survey of this new cultural medium of our age. The main thesis that the film is a genuine and fruitful art, seriously questioned by specialists in other fields, is established first by the patient examination of the technique of film photography and clinched by a masterly exposition of subject and form. A careful reading of this latter section should remove any lingering doubts in the mind of those who, disgusted by the popular fare of picture palaces, think that the film cannot present intellectual ideas and emotional states with the range and subtlety of the drama. There is no essential difference between literature and film.

"Literature uses words for description, film, pictures. Notional content of neither is given in abstract form but is clothed in concrete episodes."

Success in both depends on genius and the freedom for genius to express itself. The cinema is severely limited in regard to freedom. Films are expensive to produce and must be widely shown to make their production possible. Hence the dominance of "big money" and the rise of the "tied-house." But as Mr. Arnheim shrewdly observes, the film magnate only dominates by giving people what they want.

The objective, then, for those who desire better films is not to waste energy on trying to convert the trade, but to concentrate on the education of the audiences who crowd the cinemas. This work has hardly begun. The futility of much press criticism reveals the absence of any background of critical opinion parallel to that in music or the drama. The circulation of such a book as Mr. Arnheim's is a step in the right direction towards the creation of such a background of critical knowledge in regard to film art. The specialists will not fail to read and profit by this book. But it is the ordinary film-goers who need to be imbued with its appeal and vision. Their taste controls the freedom of the film artist. How to educate them is the crucial problem.

The most hopeful line of approach is with the young. It would be a splendid thing if headmasters and headmistresses and teachers generally could be persuaded to study this book and so be equipped to give positive advice instead of the usual negative moral objections. Much time is devoted to expounding plays that young people rarely see. How much wiser to train them as well in critical appreciation of films which they will see! The dedication of the author, 'Hoping that Ruth Vorpahl may sometimes go to the pictures' encourages this suggestion!

The final opinion left after reading Mr. Arnheim's book is that a case has been made out for including the art of the cinema in the curriculum of universities. F.H.V.

Anthony Asquith (centre) "walks on" in his film *THE LUCKY NUMBER* (Gaumont Ideal)

A CATALOGUE OF INSTRUCTIONAL FILMS. (J. R. Orr and H. W. Samson, Central Bureau for Educational Films, 3s. 6d.).

In the introduction to this publication the compilers state among other things (1) that it "does not present an exhaustive list of educational films" and (2) that it "is merely quantitative, and no attempt has been made to discriminate as to the quality of the films named," so that no user of the catalogue can grumble because he finds that films are omitted or because he obtains little or no guidance as to the value of the films; he knows that these things are admittedly so. Certainly it is an advance to have a catalogue at all which contains the names of some 2,000 films or more, that may be called instructional, albeit some of the instruction is perhaps rather thin; classifies them under the heads of agriculture, art, engineering and industry, geography and travel, history, literature, religion, anthropology, astronomy, hygiene, nature study, physics, chemistry and geology, physiology, psychology, social activities and sport; and moreover distinguishes 35mm. films, 16mm. films and 9.5 mm. films.

Information is, of course, given as to the sources from which they may be obtained; indeed, this information has been "checked by the various organisations under whose names the films appear." This has its advantages, though it gives the catalogue a rather shiny savour of scissors and paste, and it has to be remembered that any approving comments on the films come from the producers of the films and not from the compilers of the catalogue. The really serious defect, however, on which nothing is said in the introduction, is the omission of any information about the procedure in obtaining the films. The only reference is the recurring note on British Instructional 16mm. films that "all films on 35mm. can be supplied for sale on demand"; but nothing is said about the cost of these or any other films, and nothing is said about terms of hire, which, after all, is a matter which must be taken into account. J.F.

At the time of going to press the programme for the gala demonstration of British films attended by the delegates to the World Economic Conference was as follows: news of the day; *WINDSOR* (Gainsborough); topical items showing the Derby, Trooping the Colour and possibly the Football Cup Final; *CONTACT* (B.I.F.); *GATHERING MOSS* ("Secrets of Nature," B.I.F.) and *FALLING FOR YOU* (Gaumont; Jack Hulbert and Cicely Courtneidge).





# RECORDS OF THE QUARTER

By T. L. MacDonald

## BRAHMS

It would be great fun to imagine what Brahms' contemporary critics would have thought of our educational performances of his works, if we had not mostly ceased even to be bored by Brahmin and anti-Brahmin. For that matter we can well spare the whole business of arranging composers in any sort of prize list; there are crosswords now for those who used to indulge in it. Brahms has left a legacy of musical thought which no one else has expressed; it is a legacy which primarily demands, and repays, repeated hearing; the gramophone gives the opportunity. More than half the really significant works had already been recorded; and here is such a flood of additions that selection is the problem. The new edition of the H.M.V. Connoisseur Catalogue is a Brahms celebration in itself, with a new album of representative piano works by Backhaus, all three violin and piano sonatas, the first and third String Quartets, the first and second quartets for piano and strings, the G major String Quintet . . . In America, but not so far in Europe, an album of Lieder has also appeared. I hope to be able to return to some of these recordings; meantime I can only repeat that it is no advertising stunt to say that the Connoisseur Catalogue and the newer Columbia Collector's List should be known to all educationists.

The most important orchestral Brahms to hand is the Tragic Overture (H.M.V. DB1803-4; Boult and B.B.C. Symphony Orchestra); this is really important music, the statement of a philosophy or a faith in terms of pure music; and the spiritual earnestness of the performance—a quality which I commented on last quarter in connection with very different stuff—satisfies on repeated hearing. The fourth side is occupied by the last three Hungarian Dances, the only orchestral recording I know of. While on this lighter phase, a 10-in. record of the popular Fifth and Sixth Dances by the San Francisco S.O. under Hertz (H.M.V. E607) should be noted for the élan and clarity of the performance. I have also on a Columbia record (DB1084) a pleasant but not very fresh performance of No. 5 by Wolfi as violin solo. Columbia also offer some much more important records: the Third Symphony, LX220-3, by Mengelberg and the Concertgebouw Orchestra. The recording is at least as good as in any other version; I am very sorry to add that I find the interpretation the least satisfying I know—sorry especially because space allows no justification—and I can only recommend readers to hear a good deal of it before buying. I have no doubt whatever about recommending two important Columbia recordings: the First String Quartet (C Minor) occupies four records, LX228-31, and the four movements which fill them contain some of Brahms'

finest writing in diverse moods; the Lener Quartet is reproduced with admirable clarity and without a trace of harshness. The other recommendation is the Sonata in F minor, op. 120, I, originally for clarinet and piano, here as frequently when it is heard at all, for viola and piano (Lionel Tertis and Harriet Cohen). This is a most distinguished performance; it may not be popular and it is certainly not easy music; but one would like it to be known everywhere it can find appreciative hearing. The First Piano Concerto (H.M.V. DB1839-43; Backhaus with B.B.C. Symphony Orch.) is in fact the last of the Brahms Concertos to be recorded; possibly the reason is its unevenness; the power of the first movement is not maintained; and even there the later skill is not wholly present to set off the vital thought. This performance will cause rather surprise that in spite of these facts the work was not recorded before; there is so much of the composer's personality in it. Before we leave him readers may wish to know of a complete and up-to-the-moment list of recorded Brahms in the "Music Lovers' Guide," the New York Gramophone Magazine, May issue (obtainable from some of the London importers, I understand).

## ORCHESTRAL

Tchaikovsky: Third Symphony, Coates and L.S.O., H.M.V. DB 1702-5 (Connoisseur Cat.); Fourth Symphony, Stokowski and Philadelphia Orchestra, H.M.V. DB 1793-7; First Piano Concerto, Rubinstein with L.S.O., H.M.V. DB 1731-4; Overture "1812", Stokowski, Philadelphia; H.M.V. DB 1663.

One would almost think that this was also a Tchaikovsky year. The third symphony is not often heard and yet it marks the climax of the early period; the fourth stands for the most neurotic transition phase; and there is so much of the pessimistic programme about it that the music appears to me to suffer. There is much to study and the records bring it out. But in spite of the evidence of popularity I should much prefer the third for an introduction to the composer's bigger music; largely a personal matter, I fancy. The third is the one sometimes called the Polish, presumably because of the movement *Tempo di Polacca* which concludes it; but there is also an *Alla Tedesca* and much that is Russian; almost a suite-symphony. In the concerto the 'new' piano recording shows up splendidly. I cannot enthuse over the music; Rubinstein does show it off; perhaps he shows it up too. The "1812" records get everything that is legitimate out of the themes; perhaps we may take it as said that the Philadelphia recordings are technically in the first flight.

Bach: Suite in G (arr. Goossens), Goossens and L.S.O., H.M.V. C 2273; Chorale Prelude—"Aus der Tiefe rufe ich" Stokowski and Philadelphia Orchestra, H.M.V. D.B. 1789.

The suite arranged by Goossens is one of the



most delightful things that have come my way this year. I should think it a most valuable record for educational use; the *Menuet* and *Gigue* on the second side are of the essence of pure music. The arrangement of the prelude is very satisfying, and leaves Bach to speak for himself—which, of course, he can do.

Handel: Ballet Suite, "The Origin of Design" (arr. Beecham) Beecham and London Philharmonic Orchestra, Col. LX 224.

Put this record alongside the Bach suite; it will not go wrong anywhere; six short movements; all perfectly simple with the simplicity of high art; but the origin of these designs will take you to the heart of things.

Wagner: Good Friday Music, Parsifal; and Prelude, Tristan and Isolde; both B.B.C. Symphony Orchestra under Boult, H.M.V. DB 1677 and 1757.

Both are likely to remain standard recordings for some time; note especially the increased depth and colour obtained; a comparison with older recordings will be illuminating. Both are exceedingly able interpretations.

#### Recommended minor Orchestral:

Quilter, A Children's Overture, Sir Henry Wood and London Philharmonic Orchestra, Col. DB 951-2 (10 inch); Coleridge-Taylor, Otello Suite, Sargent and New Symphony Orchestra, H.M.V. B4273-4; Rossini, William Tell Overture, Panizza and Scala Orchestra (Milan), H.M.V. B3857-8.

The first specially recommended to schools.

#### CONCERTOS

Pianoforte: Beethoven, No. 4, Schnabel and L.P.O. (Sargent), H.M.V. DB 1886-9; Liszt, No. 1, Giesecking and L.P.O. (Wood), Col. LX181-2; Franck, Symphonic Variations, Giesecking and L.P.O. (Wood), Col. LX192-3.

The companies have conspired to give us a fairly comprehensive survey of contrasted concerto forms; works of Brahms and Tchaikovsky have already been mentioned with other works of the composers; here is yet another of the historic Schnabel sets, dominated by his intellectual honesty which allows Beethoven's mature genius to make its own effects; another success in piano recording. Columbia piano recording has gone farther in 'newness' than H.M.V., just a trace too far in percussive passages, I fancy, but that's rather a novel complaint in this field! And, of course, the Liszt asks to be treated rough. It does show off the capacities of various instruments; and the improved colour effect gives it increased educational possibilities. The Franck is, of course, on a different level, back beside Beethoven; this is not the final interpretation, but it will certainly serve. One suggestion cannot be made too often—the make of pianoforte should be specified, as it is on many German issues.

Violin: Beethoven (Op. 61), Szigeti and British Symphony Orchestra (Walte), Col. LX174-8; Elgar, Op. 61, Menuhin and L.S.O. (Elgar), H.M.V. DB 1751-6; Bach, Double Concerto in D minor, Menuhin, Enesco and unspecified orchestra (Monteux), H.M.V. DB 1719.

There are two other versions of the Beethoven; but this is not a needless duplication; the Kreisler set is old, the Wolfsthal I understand not generally available; technically, the advantage is all with this

set. The important thing is that Szigeti gets right inside the musical thought and leaves the listener just enough to do; tone excellent. The Joachim cadenzas are unusually apt commentaries on the argument. The other op. 61 (what a contrast these two noble works make!) is as stiff a proposition as Menuhin could tackle; it is unfair to both to say that the Beethoven is violin with orchestral commentary, the Elgar the reverse; but it does suggest a little of the contrast. One cannot expect the young player to turn this music inside out as Szigeti does; but he is remarkably convincing. A set for concentrated study. There is just a little of the same feeling of being outside the music about the Bach; but the playing of Menuhin and his teacher is superb.

Organ: Handel: movements from Concertos 7 and 13, Herbert Dawson and L.S.O. (Coates), H.M.V. DA 1261 (10-in).

A most attractive record of organ music. Why this sort of Handel is so little recorded I do not know; another recommendation for appreciation work.

#### CHAMBER MUSIC

Schubert: Quartet, "Death and the Maiden" Andante Cantabile, Col. LX 201; Dvorak, Quartet "The Nigger", Col. LX. 183-5; both Lener Quartet.

I fancy the "Nigger" quartet is one of the best in the whole range as an introduction to the form; the folk themes, more Czech than Negro, if they do not reach the highest flights, retain the interest of beginners; and the recording is silky. It is difficult to believe that the Schubert movement is by the same quartet. It is so unusual to charge the Lener with harshness that one wonders what the cause can be. Their fine Brahms recording has already been mentioned.

Scarlatti, Sonata, Harpischord Solo, and C. Simpson, Divisions in D major (dated 1659), Viola da Gamba Solo, Col. DB 1100; Green Sleeves to a Ground, 16th. cent. English tune, Recorders and Virginals, and Sarabande and Musette, d'Hervelois (1720), Viol, Viola da Gamba and Harpischord, Col. DB 1062; all by members of the Dolmetsch family.

One would like to say a good deal about these peaceful old treasures which the devotion of the performers make it possible to restore to something of their place in our outline of music; but no doubt those who are interested in the historical side of music have already marked them and only a word of personal appreciation is possible.

#### NOTES

The second album of the Haydn Quartet Society is now ready; the first album of the Bach "48" has been distributed; and the Delius Society will soon be functioning. H.M.V. announce the proposals for a society to record the Winterreise. The Columbia Collector's List includes complete recordings of Falstaff and Manon, the Soldier's Tale of Stravinsky, and the Ravel Piano Concerto. H.M.V. are issuing a special Ellington Album. The reconstruction of the Edison Bell Company is a pleasing feature; the first of the new issues are now available.



# THE NON-FICTION FILM

## A LIST OF CURRENT AND FORTHCOMING FILMS OF DOCUMENTARY INTEREST

The list of documentary or "information" films which follows supplements the list which appeared in the Spring issue of SIGHT AND SOUND, and includes a special section dealing with welfare and hygiene, and a representative selection of non-fiction films issued by the trade for the general public. In addition we publish reviews of some of the outstanding instructional films completed during the quarter.

### THE EMPIRE MARKETING BOARD

WITH half the programme of the World Economic Conference film fair taken up by non-fiction pictures, documentary is thought to be making its way. The term has caught on with the trade. Departments for Documentary will appear, only shortly to disappear again. The label will be used to cover a multitude of sins, from the vulgar ruderies of a TIMBUCTOO to the ingenious crudities of a KROO—THE SAVAGE!

Unfortunately, the future of documentary is by no means assured. Any commercial unit will tell you that the exhibitor is too uneducated to make production of documentary an economic affair. Documentary must, therefore, still largely rely on its propaganda content for pounds, shillings and pence. But within these limits, it is making reasonable progress.

Unlike the story-cum-star picture, the propaganda film aims at a lasting effect over a long stretch of public memory, and much is to be said for the wisdom of the Empire Marketing Board in allowing the product of its film unit to create a gradual impression rather than plunging for a sudden but soon forgotten sensation. This policy, moreover, permits the personnel concerned to experiment with technical problems, with the result that after three years' hard work the E.M.B. unit is the only group outside the U.S.S.R. which is really qualified to turn out first-rate documentaries. Comment is often made on the length of time devoted to each E.M.B. picture. The reason is obvious. If destined for memory, documentary demands a far greater depth of concentration than a commercial feature picture. What British film other than DRIFTERS projects from the year 1929?

Of last year's work at the E.M.B., six two-reelers have just been acquired by Gaumont-Ideal for theatrical distribution and are in process of synchronisation. Two of these, at least, are outstanding achievements—THE COUNTRY COMES TO TOWN and INDUSTRIAL BRITAIN. Coming at a moment when this country is apt to doubt its own abilities, this latter film—a triumphant review of Britain's supremacy of workmanship—should do much to restore confidence. Nothing quite like this attitude towards industry and its workers has been attempted before. With Flaherty's superb treatment of craftsmanship in glass-blowing, weaving, pottery and lens-making and Grierson's powerful approach to the muscle and toil of coal and steel,

the film reaches a degree of dramatic effect which has not before been seen in the English film. In contrast to this drive of smoke and steel, the rural passages of THE COUNTRY COMES TO TOWN possess a lyrical, almost poetic quality that again is unprecedented. This latter feeling is inherent in all Wright's work, finding especially happy outlet in BANANA SYMPHONY and WINDMILL IN BARBADOS, two delightful films of the four resulting from a brief trip to the West Indies. Remarkably efficient as a cutter, Wright probably shows the best cinematic style of the unit.

Three versions will eventuate from Elton's AEROPLANE ENGINE; a six-reeler for specialised Empire showings, a shorter educational form, and a theatrical picture. At its present stage, it reveals Elton as a painstaking workman gradually developing an understanding of the relation between his camera and his material and a straightforward method of cutting. Another competent technician, safe on most subjects of a complicated mechanical nature, is Legg, whose two films for the Post Office, THE COMING OF THE DIAL and TELEPHONE SERVICE, are on point of completion and hold out promise for the B.B.C. opus which he is just beginning. Among the juniors, Taylor and Anstey are both gaining experience, the former with various cleverly handled "abstract" poster-films and a three-reel picture of Lancashire (for the Travel Association), the latter with ESKIMO VILLAGE and UNCHARTED WATERS.

"Rewinder."

**THE FLAG.** Production: British Instructional Films Limited. Scenario & Direction: Mary Field. Photography: Jack Parker.

In undertaking to make THE FLAG as a short, B.I.F. set themselves a difficult job. Potentially the theme has enough in it to provide material for a full-length picture, and to select the really salient points for compression into one reel demands a fair sum of historical and antiquarian knowledge. It is on these grounds that this review is based. Sensibly enough, the film opens with a child playing with his toy soldiers and being parentally admonished as to the correct display of the Union Flag. This naturally develops into the story of the Flag itself, and we are promptly treated to a doubtful scene of Richard the Lionheart settling a minor dispute between the English and the French sections of the crusading army.

The scene, presumably intended to represent the English camp before Acca in 1191, provides a not very credible attempt to reconcile Selden's legend of the "tedious siege, tandem illabente per Divi Georgii . . . interventum spiritu" with historic probability. Both archaeologically and heraldically, it is inaccurate. The Crusaders' mail looks like string, which in fact it is. European chivalry neither then nor at any period wore their mail, and the thick padded garments beneath it, in and out of season, especially under the burning sun of Palestine. Nor would any knight in his right mind wrap his head in a mail hood save at the prospect of immediate battle. It would be flung back upon his shoulders and his head would be covered only with his padded arming-coif. Rarely were mittens (not fingered gloves) of mail worn in 1191, and if worn they were permanently attached to the



sleeves of the hauberk and hung loose from the wrists when not in use. An accurate reconstruction of the armour of the period could have easily been made from the Leyden Psalter of 1191 and the knightly seals of 1180 to 1190, of which many exist. Finally, it was not until 1198 that Richard bore upon his shield the *three leopards*. We must believe that during the whole of the time that he was in the Holy Land, from April 1191 to October 1192, he bore the arms that appear upon his first seal of 1189, the *ramping lion* of his grandfather Geoffrey of Anjou.

Historically, the incident showing the choice of the Cross of St. George is impossible. St. Edward the Confessor was, in 1191 and until long after, the patron of the English. It was not until after the foundation of the Most Noble Order of the Garter, of which the Cappadocian was the patron, that St. George began slowly to oust St. Edward from the affections of the English people.

Again, surely there is ample authority for the outward appearance of the Tower of London as it existed in the reign of Queen Elizabeth? There is, for example, an excellent model in the London Museum based on the old "bird's eye view" reproduced in *Vetusta Monumenta*. And the costumes worn in this scene depicting the banner of St. George being lowered in the White Tower are the poorest of theatrical Elizabethan, which if they can be dated at all belong to 1570 to 1585.

It was not until April 12th, 1605, when James I. was not yet thirty-nine (and not fifty as in the film) that the first Union Flag was evolved, the Crosses of St. George and St. Andrew being "joined together, according to a form made by our Heralds," and with the advice of the Privy Council. Garter and Lord Lyon, Clarenceux and Rothesay would have been more suitable recipients for the "British Solomon's" moralizings than the odd little gentleman in the film in the livery of a servant of some vaguely late Tudor period. The King, it may be noted, ought certainly to have spoken with a marked Scots accent.

Lest such details may be considered somewhat pedantic, it should be added that the lapses from fact in the film are all the more noticeable as obvious care has been taken here and there to obtain authentic atmosphere. The facial make-up of James I., for instance, if inappropriate, is clearly recognisable. A sequence of the younger Pitt addressing the old House of Commons is well dressed and convincing as a reconstruction of a corner of the pillared building; while the introduction of actual or reproduced documents of various periods give points of interest. It is easy to retort that these inaccuracies as noted will not be appreciated by the masses. That is not the point. The fact remains that their cumulative effect is to invest history with the unreality of "Ye Olde Englysshe Pageantte." "REWINDER."

## CHILD WELFARE AND PUBLIC HEALTH

The following is a list of the chief organisations in London from whom films dealing with welfare and hygiene propaganda may be obtained:

### HYGIENE

Health and Cleanliness Council, 5, Tavistock Square, W.C.1.

Thirteen films (several copies available) in 35 mm; including cartoons; some also in 16mm.

CLEANLINESS IS HAPPINESS (1,000 ft.) and GIRO THE GERM (two parts, 700 and 750 ft.) and eleven other films.

The travelling cinema of the Health and Cleanliness Council visits schools, infant welfare centres, Women's Institutes, Boys' Clubs and various meetings of adults and juveniles, and also gives outdoor displays in open spaces.

In addition to the travelling cinema, the Council lends films for displays in cinemas and also (non-flam) for display in unlicensed halls.

British Social Hygiene Council, Cartaret House, Cartaret Street, S.W.1.

The Council's films may be divided into three groups, (a) dramatic story dealing with venereal disease; (b) biological instruction; (c) medical teaching. The dramatic story films are used to illustrate the public meetings arranged

in London and the provinces and in Scotland by the Scottish Committee. The biological films are used in connection with conferences and courses of lectures to parents, teachers, social workers, youth leaders and courses of lectures to young people. The medical teaching films are used to illustrate conferences with medical practitioners and lectures to medical students. Three of the Council's films, THE WAYS OF LIFE, THE GIFT OF LIFE and JOHN SMITH AND SON are now available on 16mm. as well as 35mm. size.

Central Council for Health Education, 1, Upper Montague Street, W.C.1.

During the past twelve months one or other of the following films have been shown by the local authorities at Wakefield, Derby, Leeds, Gateshead, Lincoln, Preston, Bolton and Manchester. DR. WISE ON INFLUENZA, FOOD PRODUCTION, NEW WAYS FOR OLD (Diphtheria), THE ENEMY WITHIN OUR GATES (Dental), THE BOTTLE OF HEALTH (Milk.)

The People's League of Health, 12, Stratford Place, W.1.

WORKING FOR DEAR LIFE, standard, silent; 20 minutes; successfully used as propaganda in Health Weeks, etc. A small hiring fee is charged.

British Red Cross Society, 14, Grosvenor Crescent, S.W.1.

The films are issued free of charge; the borrower paying carriage each way. Four films are available from the British Red Cross Society itself, and through their offices a great number of films may be obtained from the League of Red Cross Societies. The borrower must pay customs duty before the latter films can enter the country.

The New Health Society, 39, Bedford Square, W.1.

HEALTH IS WEALTH, four reels, silent, standard, flam or non-flam stock. Fee: £2 2s. 0d. per showing or £5 5s. 0d. per week, for not more than five showings. The film is used for public exhibitions in connection with Health Weeks and other educational propaganda.

### FOOD

The Food Education Society, 29, Gordon Square, W.C.1. FOOD, DIGESTION AND AIR, and CONFESSIONS OF A COLD (non-flam. stock; silent); are in considerable demand among medical officers for exhibition during Health Weeks. It is hoped to supply these two films in 16mm. stock and a new sound film on food and health.

### BABIES

National Baby Week Council, 117, Piccadilly, W.1.

The Council has eleven films, silent, standard, on cinema and non-flam stock dealing with various aspects of maternity and child welfare; suitable for the general public. These films, may be hired for a small fee.

### HOUSING

The St. Pancras House Improvement Society, 96, Seymour St., Euston, N.W.1.

THE FAITH IN ACTION, used for propaganda purposes and for the Housing Scheme. Standard, non-flam and sub-standard, both silent. The film is only shown with a lecturer, and free of charge. A new film is in preparation.

### TUBERCULOSIS

The National Association for the Prevention of Tuberculosis, Tavistock House, N. Tavistock Square, W.C.1.

A DAY IN A SANATORIUM. Non-flam., 1,450 ft. THE PRODUCTION OF CERTIFIED MILK. 10 minutes. HOW TUBERCULOSIS IS CAUSED (for nurses, etc.) Non-flam., 20 minutes. All standard films

### MILK

National Milk Publicity Council, 33, Gordon Square, W.C.1.

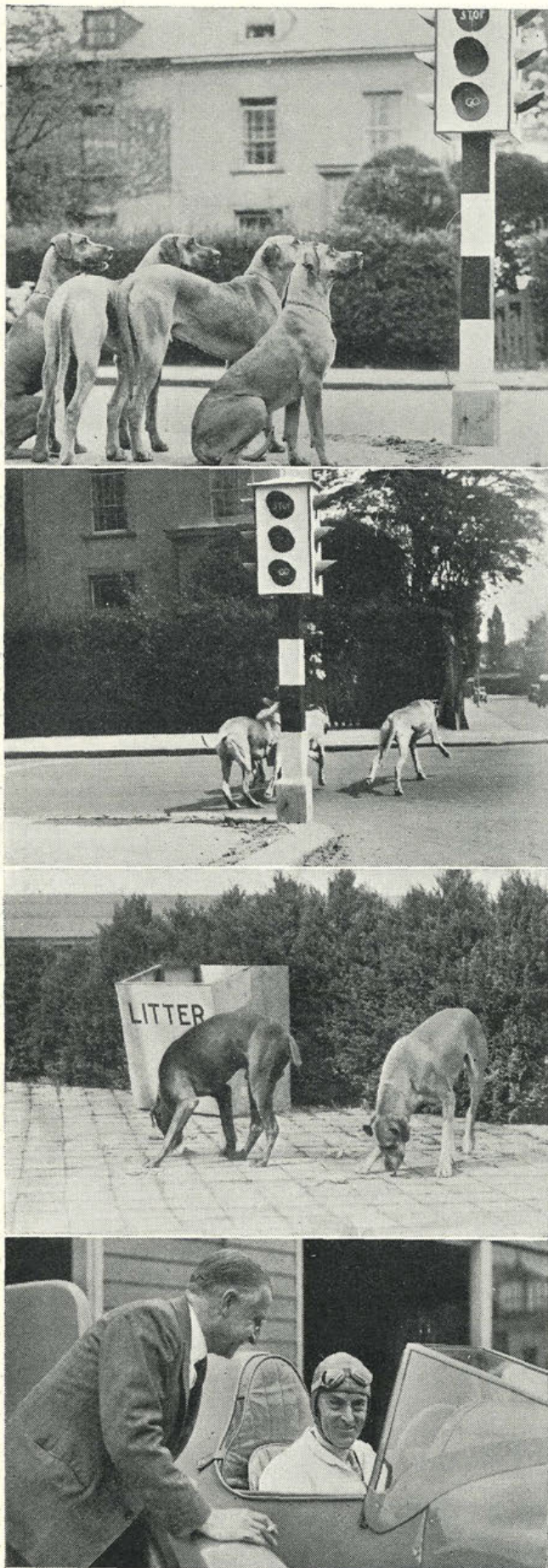
The National Milk Publicity Council makes use of a travelling cinema equipped for talking films throughout the country in summer. During the past winter a similar van has been employed in the metropolitan area.

### TEETH

Amalgamated Dental Company, Ltd, 7, Swallow Street, W.1.

The Company's films are continually being exhibited to the dental profession by their demonstrators in the United





ALERT TO-DAY—ALIVE TO-MORROW (N.S.F.A.)

Kingdom. Their branches on the continent and in the Colonies have copies of these films which they use from time to time for demonstration purposes. In addition, their films are occasionally presented at meetings of dental societies in the United Kingdom.

Dental Board of the United Kingdom, 44, Hallam Street, W.1.

The following films (silent) are issued: TOMMY TUCKER'S TOOTH. 35mm., DON'T WAIT TILL IT HURTS. 35mm., YOUR MOUTH. 35mm., THE CARE OF THE TEETH. 35mm., THE LEAFLET. 35mm. and 16mm., A BRUSH WITH THE ENEMY. 35mm. and 16mm., CLARA CLEANS HER TEETH. 35mm. BEWARE OF THE DEMONS. 35mm. and 16mm., OUTPOSTS OF HEALTH. 35mm. and 16mm.

### SAFETY FIRST

National Safety First Association, 52, Grosvenor Gardens, S.W.1.

ALERT TO-DAY, ALIVE TO-MORROW. Standard, sound, 46 mins. Produced by Community Films under the direction of Mr. Gordon Stewart, vice-Patron and Hon. Treasurer of the Association. Featuring H.R.H. the Duke of York, Patron of the Association, Sir Herbert Blain (President), Sir Malcolm Campbell, the motorist, and Mr. Stewart's Great Danes, who have been trained to obey the Association's code of Safety First rules for children, including automatic traffic signals. Arrangements have been made to show this picture to over a million children in the country. The Association gives regular exhibitions of its films, the exhibition being usually accompanied by a lecture from a member of the Association.

### GENERAL

Kodak Ltd. (Medical Dept.) Kodak House, Kingsway, W.C.2.

Application should be made for the KODAK MEDICAL FILM LIBRARY catalogue of 16mm. safety films, which includes surgical and medical films under the following headings: anatomy, case records, dentistry, ear, nose and throat cases; first aid (for the general public and ambulance workers); neurology, obstetrics, ophthalmic, orthopaedic, physiology and public health lectures. The charge for hiring is moderate and in some cases the films may be purchased outright. The Company undertakes the production of medical or surgical films at the following inclusive charges: from £6 (up to 100 ft.) to £15 (up to 400 ft.); if the subject may be photographed in the Kodak studios at Kingsway the charge is two guineas for 50 ft; three guineas for 100 ft.

### TRADE FILMS

#### GEOGRAPHY AND TRAVEL

WINGS OVER EVEREST. Gaumont British Picture Corporation Ltd.

The film of the Everest expedition. Direction: Geoffrey Barkas. Photography: S. R. Bonnett and Fisher. Standard sound. The film covers the whole expedition from the stage at which the first plans were made and the equipment prepared, to the flight home from the base at Purnea after the conquest of Mount Everest had been achieved. Among those who have taken part in the making of the film are Lord Clydesdale, Air-Commander P. F. M. Fellows, Lieutenant-Colonel L. V. S. Blacker and Flight-Lieutenant D. F. McIntyre, all members of the expedition.

ACROSS LAPLAND WITH SLEDGE AND REINDEER.

Visual Education Ltd.

Direction: Olive Murray Chapman. Standard, two reel; sound, 1,100 ft., with commentary by Mrs. Chapman and music specially composed by Eric Spear ("A Northern Rhapsody"), or silent, 1,800 ft. Record of Mrs. Chapman's travels through Norwegian, Finnish and Swedish Lapland: the fight against the arctic winter.

ISLES OF THE WEST INDIES. Fox Films.

One reel (850 ft.) Standard, sound. Life in Malay, Java and Sumatra—streets, canals, transport and national dances. Photography excellent.



**BALI.** Radio Pictures Ltd.

One reel (850 ft.) Standard, sound, commentary. People, art and customs of the island, intelligently presented and well photographed. This is one of a series of one-reel travel pictures issued by Radio; other recent titles are: **HOLLAND MOSAICS**, **SINGAPORE**, **MALAYSIA**, **CONTRASTING CHINA**, **PARIS** and **ASSISI** (below).

**ASSISI.** Radio Pictures Ltd.

Issued by the Cines Co. of Rome. A beautifully photographed survey of the Italian town, birthplace of St. Francis and origin of the Franciscan order. Attractive commentary and music.

**STRANGE CEREMONIES OF THE WORLD.** First National.

Standard, commentary, 925 ft. Brief shots of picturesque ritual in Bali, Italy, China, North Africa and Hawaii. American.

**DAUGHTERS OF THE SEA.** Metro-Goldwyn-Mayer.

Standard, sound (commentary), one reel. The peoples and industries of Norway, Sweden and Denmark. A Fitzpatrick Traveltalk.

**GHOSTS OF THE GOLDEN WEST.** Famous Films Ltd.

Standard, 985 ft., sound, commentary. A tour of the deserted towns in the old gold-hunting districts of America; dramatic quality in the ruins of the "roaring forties."

**THE VOICE OF LONDON.** Famous Films Ltd.

Direction. Charles Barnett. Standard, sound and running commentary. 3,700 ft., English. The life of the London worker; dawn on a summer's day, with the arrival of provisions at Smithfield and Covent Garden; the daily rush by 'bus and train to office and factory; "clocking-in" on the job; the crowded lunch hour; and the evening's entertainment—cinema, theatre, restaurant and cabaret. Big Ben striking midnight ends the picture.

**POLITICS: HISTORY AND PROPAGANDA****THE PRINCE OF WALES.** W. and F. Film Service Ltd.

Produced by Gaumont, who are devoting the proceeds to the National Council of Social Service. Standard, spoken commentary, 6,200 ft. The life of H.R.H. the Prince of Wales, from contemporary news-reels, effective editing and commentary. The film is divided into sections dealing with the Prince's boyhood up to the Investiture at Carnarvon, his life as an officer at the front during the War, his public duties, at home and abroad, as "Britain's best ambassador"; his work for the unemployed, and his love of sports and athletics. The epilogue is spoken by the Prince.

**THE FLAG.** British Instructional Films Ltd. (See p. 64)**THE FIGHTING PRESIDENT.** Universal.

Standard, sound, 3,218 ft. An enthusiastic study of President Roosevelt, illustrating important events in his career, including the visit of Mr. Ramsay MacDonald to the States and the organisation of the World Economic Conference.

**ENGLAND AWAKE.** British Instructional Films Ltd.

A correction: directed by Mr. H. Bruce Woolfe and not as described in our last issue.

**NATURAL HISTORY****MONARCHS OF THE AIR.** Lecture Agency Ltd.

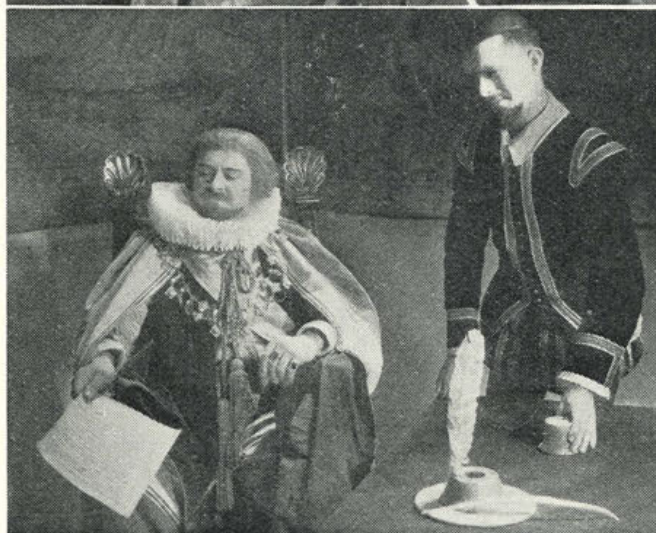
Standard, silent; directed and photographed by Captain C. W. R. Knight, who lectures with the film. A study of birds of prey in natural surroundings. Apply: Mr. Gerald Christy, Lecture Agency Ltd., Outer Temple, W.C.2.

**SEA DEVILS.** First National.

One reel, standard, commentary (American). Deep sea fishing; mixture of "thriller" and authentic information.

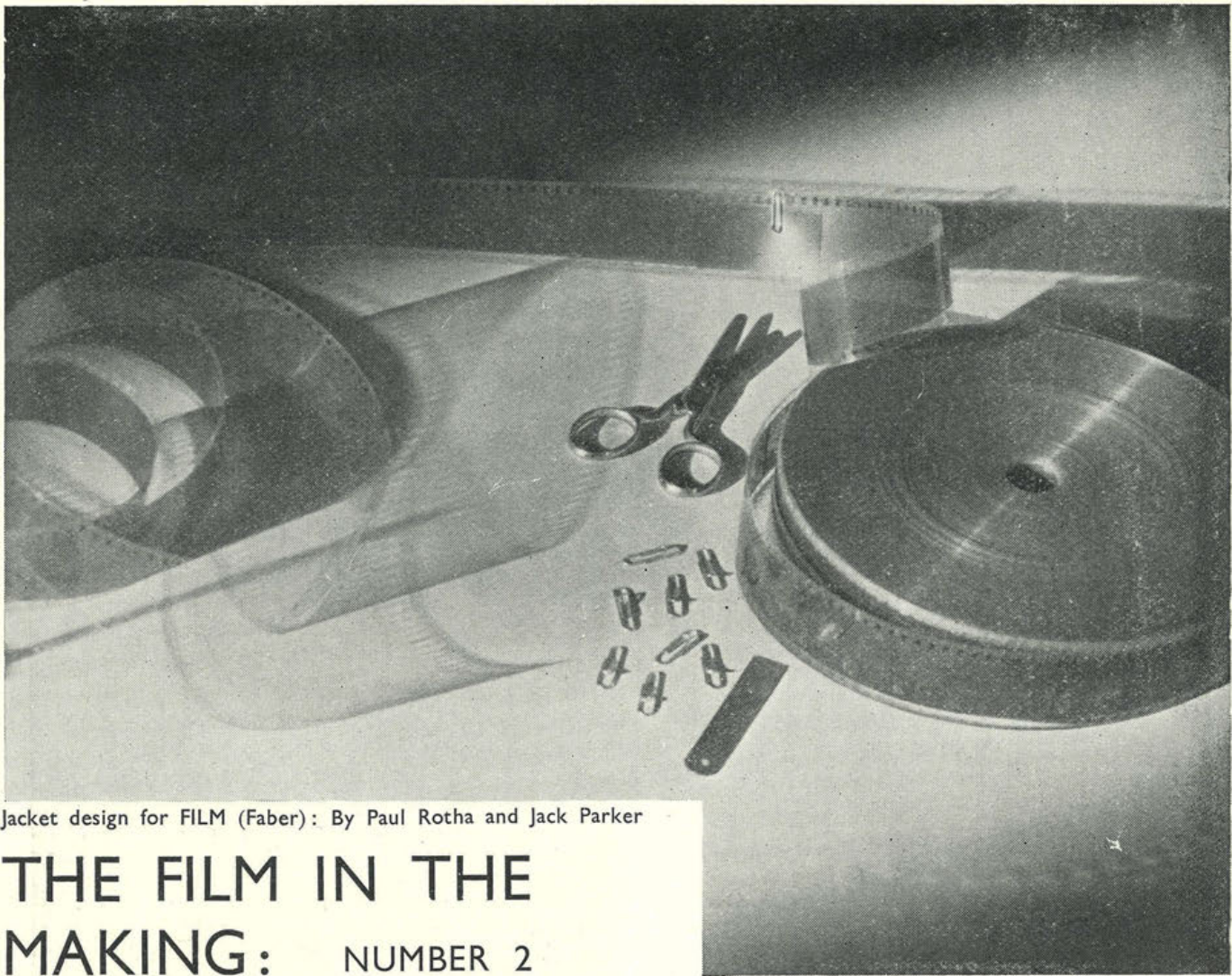
**TRANSPORT AND ENGINEERING****TURNING HER ROUND.** Empire Marketing Board.

A correction: this film of the Southampton docks is distributed for educational purposes by the E.M.B.; the theatrical rights are in the hands of Zenith Films and Entertainments Ltd., and not as described in our last issue.



THE FLAG, by Mary Field (British Instructional)





Jacket design for FILM (Faber): By Paul Rotha and Jack Parker

## THE FILM IN THE MAKING: NUMBER 2

### THE FUNCTIONS OF THE CAMERA (Part I)

By George Pocknall

**M**OVING pictures do not move. They are an illusion, made visually possible by the understanding and use of various physical phenomena, the chief of which is that of "persistence of vision," the beginning and end of moving pictures. It is out of place here to attempt a discussion of these phenomena, but it is interesting to note that "persistence of vision" was appreciated to a certain degree as far back as 60-70 B.C. and is actually commented upon by Ptolemy in A.D.150. It was not, however, used for the illusion of moving pictures until the beginning of the 19th century. The utilisation of the "persistence of vision" phenomena in the production of films demands the existence of two perfect mechanisms—the recorder and the reproducer, the recorder being the camera and the reproducer being the projector. The two machines are fundamentally similar though used in a totally different manner.

The first essential of a moving picture camera is its ability to move a strip of light-sensitive material (the film) in a series of downward jerks. One complete revolution of the main spindle must

produce and control the following operations: bring in front of the taking aperture the correct amount of film; permit this portion of film to remain stationary while being exposed to the light transmitted through the lens; bring the shutter between the lens and the aperture, thus cutting off the light while the exposed portion of the film is pulled downwards; bring the next unexposed portion of film to rest in the taking aperture. In the light of modern mechanical perfection, this may not appear such a difficult operation, but this sequence of movements must be carried out with meticulous accuracy 1,440 times every minute. This is not all. On a screen nine by twelve feet, the actual picture taken in the camera is magnified many thousands of times. If the picture is thus magnified, then so also are the inaccuracies of the movement of the film in the camera. It will be apparent, therefore, that if the film in the camera is not jerked down into the identical position each time but is sometimes stopped higher or lower, then when projected on to the screen the picture will also jump up and down to a far greater extent owing to the great enlargement of both picture and errors. For example, on a



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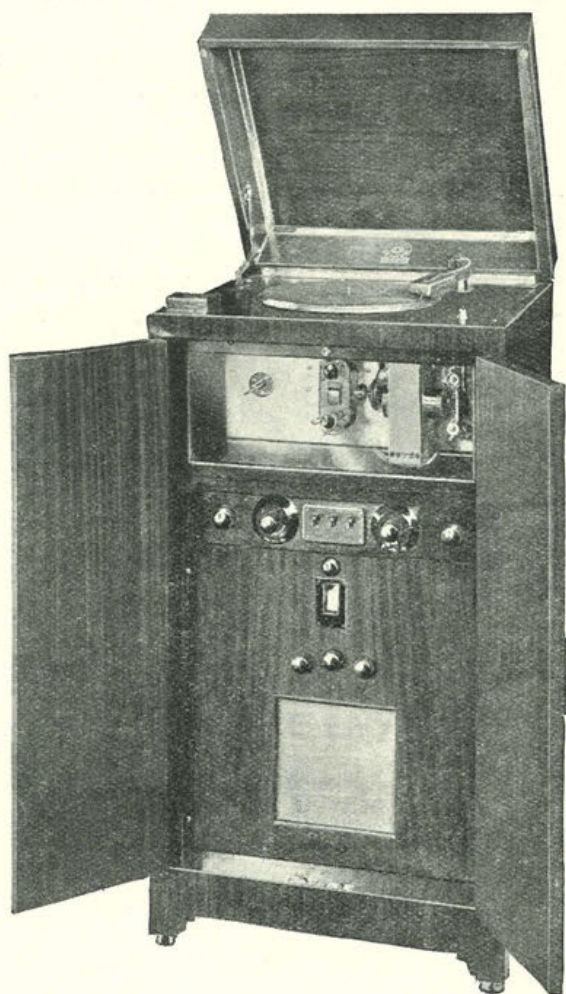
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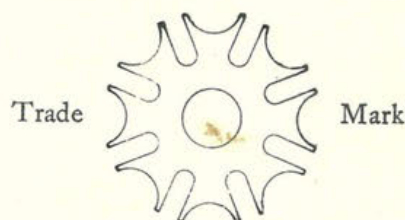
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screen nine by twelve feet, an upward displacement of the film in the camera of .01 inch would be represented by a displacement of 1.5 inches on the screen, and if the upward movement of one picture were followed by a downward displacement of the next picture, the difference of position of the two pictures on the screen would be three inches. Naturally, this would be impossible from a viewing point of view and actually never arises, yet the example serves to show that the shift mechanism of a camera must be made in absolute mechanical perfection.

The moving of the film downwards for a predetermined and never altering distance is by no means the only operation required of the shift mechanism. The film in its travel downwards in a twenty-fourth part of a second must be so controlled that at the moment of rest it has not moved laterally; if it did so the up and downward effect on the screen already described would be aggravated by a similar movement from side to side, the camera inaccuracies being magnified in just the same proportion for both movements.

Let us assume for a moment that the camera maker has been successful in producing a mechanism that pulls the film down to the identical position each time and also ensures that the film does not move sideways. He is still not yet out of the wood, for he has to make provision for the film to be brought to a perfectly flat position at the moment of rest, i.e., during exposure; for if the film is not occupying the same plane at each successive rest period and also lying flat in that particular plane the picture on the screen will present a blurred appearance.

All these difficulties belong only to one part of the camera mechanism—the film shift and the gate; and in this single field there is still another and even more exacting condition to be fulfilled. The movement must be silent, or nearly so; and this is a really terrible problem. Only those responsible for endeavouring to produce silent mechanisms can realise the labour, research and infinite patience required in this task. The coming of the talkies has meant the scrapping of some of the finest and most reliable mechanism yet produced, owing to the impossibility of making it silent.

Means must also be provided for quick and convenient focussing of the subject to be photographed, and this is obtained in several ways. One method is to slide the camera body on a suitable base, an operation which brings a ground glass screen with an optical and erecting system exactly opposite the taking aperture. This is situated in an upright front section cast in one with the base, which houses the revolving lens turret with its battery of lenses. After focussing, the camera body is made to slide back again, bringing the film in the gate opposite the taking aperture. This method has proved extremely accurate and efficient. The drawbacks are the additional weight of the necessarily robust base and also the risk of dust and grit getting in between the large sliding surfaces of the upright section and the camera body. Another method is

to slide the gate itself, with the film *in situ* inside the camera body, away from the taking aperture, bringing into position a ground glass screen. This method has one great advantage over other methods: the optical magnifying and erecting system is always in the same position, i.e., behind the taking aperture, and when the gate is returned to its taking position one is able to watch through the film during the actual shooting—a very valuable facility when one is taking what are known as “medleys.” The only objection to this method is that the shift mechanism must be rendered inoperative before swinging over the gate for focussing, but this is only a disadvantage as regards the time element.

Means must also be provided for pulling through the film from the unexposed side of the magazine, feeding the shift mechanism and afterwards directing the exposed film to the take-up side of the magazine and to the take-up mechanism. The problem of reliable take-up is by no means as simple as it looks. It must be remembered that as the exposed film is wound in, the roll of film grows larger in diameter and therefore wants to wind the film faster than it is being fed. This entails some form of variable friction or slipping device, and a slipping device in any piece of mechanism is a bugbear. In this case, however, it is the only solution to the problem. There are two methods in use; one system uses a friction box on the take-up spindle, usually consisting of a collection of alternate metal and leather, fibre or cloth discs, pressed tightly together by spring loading, and relies on the slip between these discs when the increasing pull of the film becomes greater than the friction factor between the discs. The chief disadvantages of this system are the entry of extraneous oil between the discs, reducing the friction and causing the slip to occur too early; the unseen perishing of the leather, and disintegration of the fibre. The other method utilises an endless belt of woven material, running over pulleys of ample proportions and correct design and held taut by a spring loaded tension device. When the film pull becomes great enough this spring tension device gives, permitting the belt to slip on the pulleys until the film pull decreases; then the tension device again exerts its influence. This method is, if anything, more reliable; its chief disadvantage being stretching of the belt beyond the control of the tension device, and susceptibility of the belt to dampness. Oil is also an enemy to this method.

There are many other semi-essentials embodied in a modern cine-camera, but space does not permit of their description. They may be roughly summarised as follows: dissolving shutters, mechanical methods of focussing, ability of reverse taking, magazine systems and footage recorders.

As regards the “persistence of vision” phenomena mentioned at the beginning of this article it must be appreciated that the camera does not in itself utilise this phenomena; it produces an article, i.e., the negative, which is used to permit the projector to utilise it, and in the production of moving pictures the two machines are interdependent.



# TECHNICAL AND TRADE REVIEWS

## CAMERAS FOR SUB-STANDARD FILMS

By L. J. Hibbert

IN considering the question as to whether a moving picture camera is suitable for some special purpose or not the same fundamental points as in the case of projectors are to be kept in mind.

A camera must be able to offer the following qualifications :—

It must be reasonably silent.

It must be steady-running.

It must have a steady intermittent movement.

It should be quickly and easily loaded in daylight.

It should be possible to change the film when the spool is partly used.

It should run a spool through on one winding.

It should have a focussing lens and, in some cases, a choice of focal lengths.

The finder should be clear and accurate.

Taking these points in order :—

Silence may be of vital importance, for instance, when taking children and animals, or in cases where the scene is to be shot without attracting the attention of the people who are being photographed. Silence of winding is also of some importance here.

It is very important that the clockwork should run steadily, since changes in speed cause alterations of density and contrast in the finished picture from variations in exposure. Exposure is, photographically, the most important item in the procedure, and upon its accuracy depends the tonal quality of the film.

Steadiness in the intermittent movement means steadiness of the picture spacing from frame to frame in the film. This, given a good projector, means steadiness of the picture on the screen. A poor action in the camera will result in a projected picture that moves up and down upon the screen with a vibratory motion.

Easy and quick loading needs very little amplifying, since the advantages are obvious. Daylight loading is necessary in these days of mobile working.

It may often happen that, after a spool has been in use for a scene or two, there is an advantage to be gained by changing it for one holding a different kind of emulsion. In this contingency the "cassette" offers a very valuable facility as compared with the internal spool loading type.

Human nature being what it is, it is only too fatally easy to forget the winding of the spring in between shots, with the result that the scene is ruined. It is also a decided gain, psychologically, for the operator to be freed from the mental stress of as many points as possible, so that he may concentrate upon the recording of the scene.

A focussing mount for the lens is of prime importance to those whose work lies with the drama or with some technical application of the film. A

fixed focus is useful to the amateur who only shoots at landscapes or family parties, but the ability to make certain of definition over a range of object distances is vital to the producer of more difficult subjects where technical excellence makes, or its absence mars, the usefulness of the results. A choice of focal lengths for the lens makes it possible for the camera operator to obtain results from a fixed position that would be unobtainable without the extra lenses. A normal focal length for the size of film used must always be the main item in the lens equipment. A long focus lens (telephoto) will bring into practicability the "long shot" of distant or inaccessible subjects and still show them in fair detail. A short focal length or "wide angle" instrument will provide the power of working in confined spaces without crowding half the subject out of the picture. It is advantageous for at least one of these lenses to be of fairly low aperture ratio, of the order of f.2 or lower still. It must not be forgotten, however, that the ability to make use of these extreme rapidities comes only with practice.

The finder must obviously be in accurate adjustment with the mask in the camera gate, and should be in register for all distances of object; this, however, is a desideratum rarely found and is not so much needed by the "fixed focus" camera user as by the dramatic producer or the technician. A clear view in good sharp definition is of great value in working with the camera, and small changes of position of the operator's head should not affect the amount of scene visible. The direct finders having a negative lens at the front and a positive next the eye seem to offer advantages over other types.

Finally, workmanship is of importance; cameras are not usually purchased to be used a few times only. It is the property of keeping up a consistent high level of performance that distinguishes the good instrument from its presumably less costly rival. Quality tells even here, and not only on the part of the instrument: the man behind the camera plays a part of no small importance.

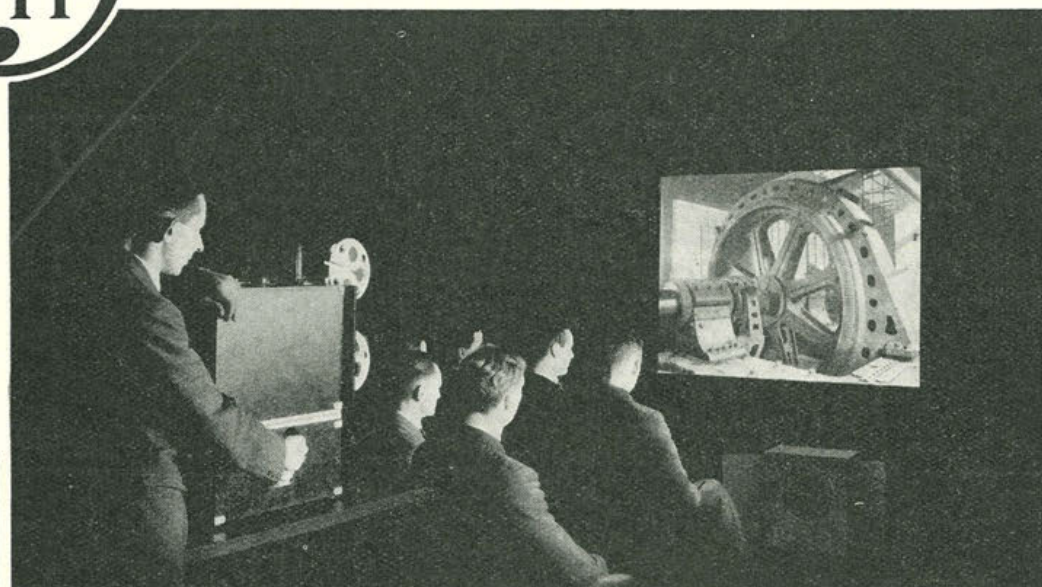
## THE BELL AND HOWELL MICROSCOPE MOVIE CAMERA

Messrs. Bell and Howell, of 320 Regent Street, London, W.1., are preparing for the European market a combined apparatus for the production of 16mm. films of moving objects of microscopic dimensions. The outfit consists essentially of a "Filmo" camera with a fixed focus f.3.5 lens coupled by means of a parallelising system to a half silvered prism. This prism is mounted on the nose-piece of a microscope and a low-power objective placed below it.



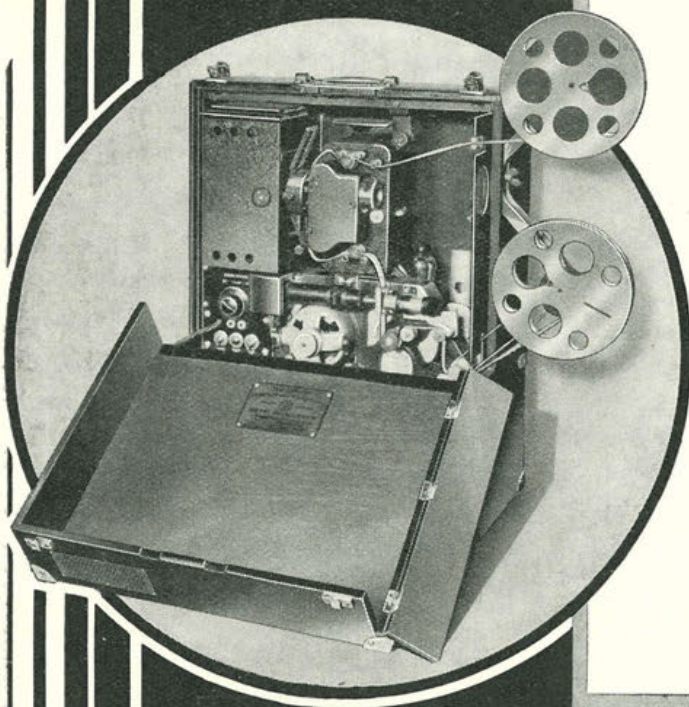


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Focussing of the image, as seen in the eyepiece, will also focus the same view upon the film in the camera. As it is possible to do this while exposing it is evident that a living organism may be kept in sharp focus even if it moves about the field of view.

The outfit includes camera, special stand adjustable for height to carry the camera without vibration, the optical arrangement to connect camera and microscope and a suitable illuminator.

Prices are not yet available.

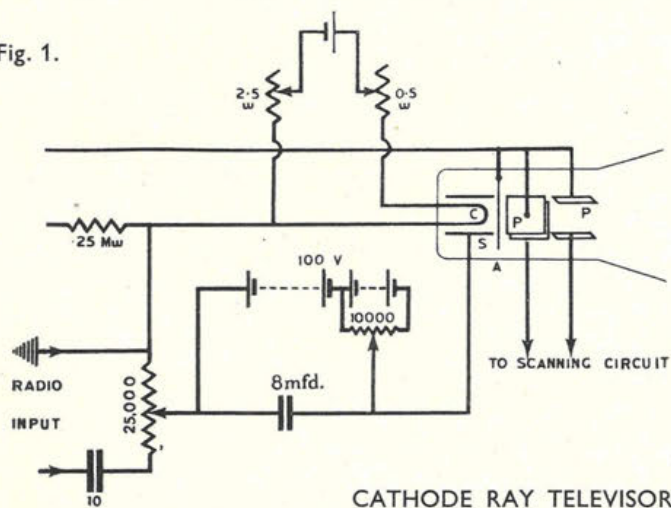
### THE MIDAS CAMERA-PROJECTOR

The firm of Camera Projectors Ltd., of Bush House, Aldwych, London, W.1, have now offered to the public their combination camera-projector. The instrument consists of two parts which clip together. The left hand portion, seen from the back, is the battery case. The right hand case contains an electric motor, a lamp with mirror and lens system, sprockets, gate and lens, a footage counter and the hand crank gear for projecting and rewinding. Each of these cases is only  $5\frac{1}{2}$  ins. high,  $1\frac{1}{2}$  ins. thick and  $3\frac{1}{2}$  ins. wide. The complete apparatus measures  $5\frac{1}{2}$  ins. x 3 ins. x  $3\frac{1}{2}$  ins. and weighs  $4\frac{1}{2}$  lbs. with the batteries. The taking and projection lens is a Taylor Hobson f.2.5 anastigmat of 23 mm. focal length with the usual iris diaphragm, so fitted that the depth of field measures from infinity to  $4\frac{1}{2}$  ft. The company claims that any lamp of suitable voltage and rating may be used, owing to the fact that their system of centering is designed to do this easily and quickly.

The electric motor, of special design, will work quickly and efficiently and consume so little power that the two batteries fitted should suffice for the exposure of about fifty 30ft. rolls of film. Regarding film, two kinds are available—a high speed (400 H. and D.) fine grain ortho, and a fast Panchromatic. These are to be exposed and developed as negatives and subsequently printed as positives on to a second stock.

The price of the double instrument is £7 7s. and the leather case 12s. 6d. Chargers of film cost 2s. 9d. and 4s. respectively for ortho and panchromatic inclusive of development, while prints from any negative are supplied at a cost of 3s. each.

Fig. 1.

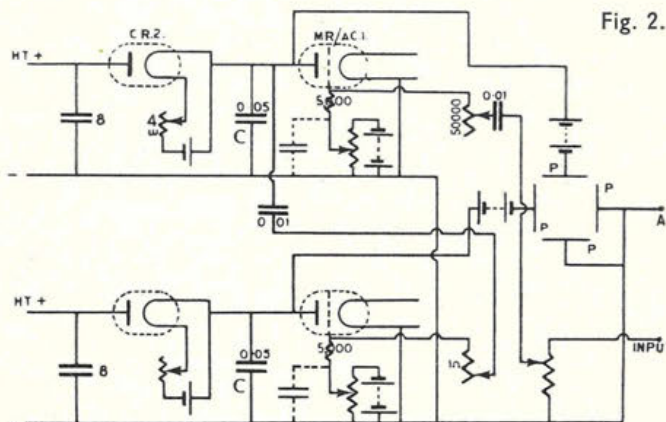


## TELEVISION BY CATHODE RAY

By T. D. Humphreys

Edison Swan Electric Co., Ltd.

Fig. 2.



ALTHOUGH the Cathode Ray system of television reception has been in the course of development for some time abroad, it is comparatively new to this country, and it is the object of this article to give an understanding of the general principles of this further step towards the day when vision will form a regular feature of broadcast programmes.

Before considering television apparatus proper it is essential to know the general principles on which the Cathode Ray Tube itself operates. Referring to the diagrammatic sketch of the tube in Fig. 1, it will be seen that the electrode system is centred around a cathode "C." This is surrounded by a circular shield "S," one end of which is mounted close to a circular plate "A" (the anode) which has a small hole at its centre.

The anode is maintained positive relative to "C" producing a flow of electrons between "C" and the anode "A." Some of these electrons travel through the hole in the centre of the anode and impinge on the screen at the end of the tube which is coated internally with a chemical material which fluoresces when subjected to electronic bombardment. As will be readily appreciated from the fact that the cathode is not a point source of electrons, and that the hole in the anode is of finite dimensions, the electron beam widens out as it travels towards the screen, thus causing fluorescence over a considerable area. By applying a negative bias to the screen "S," the beam can be focussed until it only gives a point of light on the screen. Variation of screen potential also controls the intensity of the fluorescence and this property is utilised in the modulation of the tube for television reception. This beam is negatively charged, and its direction of travel is therefore affected by any electrically charged material near it. By introducing two pairs of plates (P.P. in Fig 1), at right angles to each other and surrounding the beam, it can be deflected in any desired direction by applying appropriate voltages to these plates.



In the standard Baird system of transmission the image is divided into a large number of elements, the reflected light from each one of which being directed on to a photo-electric cell which is caused to modulate a transmitter in a similar manner to a microphone. If the fluctuating voltage thus transmitted is received and fed into a neon lamp, this lamp will vary in brilliance in accordance with the brilliance of the particular element of the transmitted image which is being presented to the photo cell at the time. All that is then required in order to build an image at the receiving end, is a method of viewing the neon lamp so as to build up a series of light and shade elements in the receiver in the same relative positions as the light and shade elements in the transmitted image.

The original method of splitting up and reconstructing the images was to employ a rotating disc at both the transmitting and viewing ends. These were rotated in step causing the spiral of holes drilled in them to gradually traverse the complete "frame." In current practice the scanning is accomplished by a disc having 30 holes and rotating at a speed of  $12\frac{1}{2}$  revolutions per second. The size of the "frame" is equal vertically to the distance between each hole and the next, and horizontally to the distance between the outer and innermost holes on the disc.

The scanning is accomplished in the Cathode Ray system of reception, by causing the electron beam to trace a path equivalent to that traced by the series of holes on the disc. This is effected by applying a voltage of saw-toothed wave form (a voltage which, starting from zero, increases as a linear function of time to a certain maximum value and then returns instantaneously to zero to repeat this cycle indefinitely) to each pair of deflector plates (P.P.) of such frequencies as to cause the beam to travel  $12\frac{1}{2}$  times across the "frame" horizontally while travelling  $30 \times 12\frac{1}{2}$  i.e., 375 times across the "frame" vertically.

The "frame" size at present in use in this country is 3 units horizontally to 7 units vertically.

As mentioned above, variation in shield voltage controls not only the size of the spot, but also its brilliance, and there is one point on the shield volts—spot size characteristic, where an increase or decrease in shield voltage produces a corresponding decrease or increase in brilliance without materially affecting the spot size. In practice the bias is set at this value and the incoming vision component super imposed on the steady bias. One of the major advantages of the Cathode Ray receiving system is that only a 10-15 volt input signal is required to fully modulate the tube. The circuit for providing the scanning voltages is given in Fig. 2.

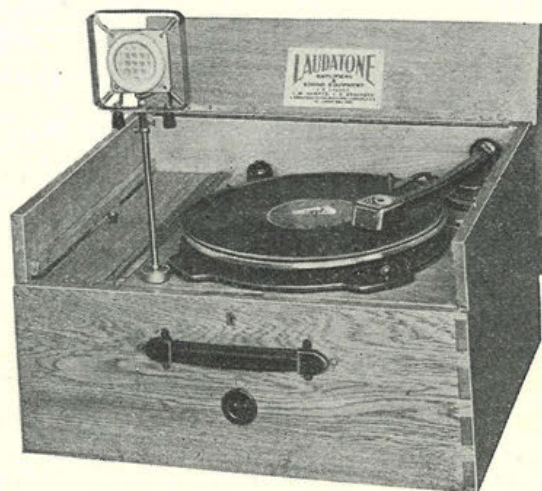
As will be apparent from the foregoing, the success of the system depends on the scanning at the transmitting and receiving ends being in strict synchronism, and on the speed of scanning being rapid enough to eliminate "flicker." The speed of scanning is limited by the side bands at present

available for transmission, and is a disadvantage common to all television systems at present in use, but the cumbersome mechanical systems of scanning at the receiving end can be dispensed with and a purely electrical arrangement substituted when using the Cathode Ray system. The synchronising of such a system is also much more easily accomplished than that of a mechanical system. In the case of the latter a considerable amount of power is essential in the synchronising arrangements, whereas the Cathode Ray Tube is a voltage operated device and the synchronisation is effected by feeding part of the incoming signal on to the grid of one of the scanning generators. This voltage has the effect of causing the time base, i.e. the saw toothed wave form generator, to keep in step with the incoming synchronising component.

The degree of definition obtainable with this system is as good as can be obtained with the present limitations of transmission, but the adaptability of this form of scanning is a further advantage of the system inasmuch as a simple rotation of two rheostats on the time-base unit is all that is required to render the equipment capable of receiving any proportion or frequency of scan likely to be encountered with present methods of transmission.

#### A RECOMMENDED AMPLIFIER

The Laudatone amplifier, of which a preliminary note appeared in the Spring issue of this Journal, has been tried under a variety of conditions. It has proved an eminently satisfactory and workmanlike product, well suited for the purpose for which it was designed. The circuit is interesting technically, the two amplifying valves comprising one screened grid (AC/SG/VM) and one super power pentode (PM.24D) giving a genuine undistorted output of 8 watts. The decoupling arrangements have evidently been carefully considered and the whole amplifier is strongly constructed to withstand any shocks encountered in transport. The controls are simple and effective, while the pick-up is the Marconiphone, a very good type. The small self-energised microphone is also a good example. The makers supply loud speakers specially adjusted for use with this amplifier; these are of well tried types and can be recommended. Brief but comprehensive instructions are issued with each instrument and the prices represent thoroughly good value. The manufacturers are Messrs. J. R. Lauder, 36, Wilson Street, London, E.C.2.



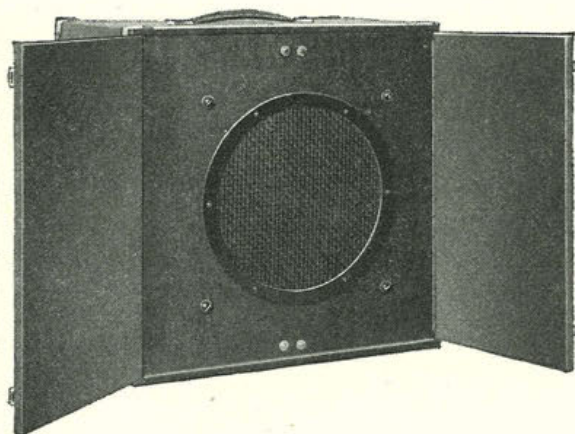
The Laudatone Amplifier and Microphone





16 mm.

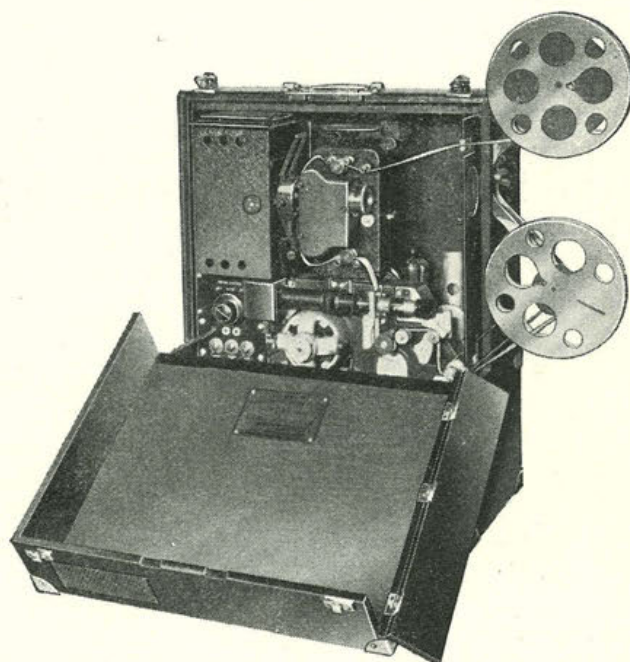
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